NEW YORK CLIPPER

THE OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor.

NEW YORK, SATURDAY, APRIL 8, 1876.

VOLUME XXIV.—No. 2. Price Ten Cents.

WHAT THE BIRD SAW.

WRITTEN FOR THE NEW YORK CLIPPER, BY NANNETTE S. EMERSON.

A brown-eyed maiden walked alone.
  Through the orchard-path, in the early June,
With apple-blossoms about her blown,
  And a bobolink singing his saucy tune:
"Chink-a-chee-chee—think I can't see?
  You're going down to the sycamore tree—
  That's what you'll do, Chink-a-chee-chee."

A deeper flush on the bright cheek came,
  As the brown eyes saw, in the sycamore shade,
A manly form on the greensward lain,
  "A-takin' his noonin'," or so *he* said;
But the bird laughed out in his frolic and glee:
  "It's half a mile from the hayfield! See?
And he comes here for a word with *she*.
  I know a thing or two—Chink-a-chee-chee."

How soon the brief hour passed away!
  He helped her over the broken wall—
'Twas very little they had to say,
  And the wild-voiced bobolink heard it all,
And tauntingly mocked them with "Chink-a-chee-chee."
  Cowardly creatures you two be—
Don't dare kiss lest *I* should see;
  I won't mention it—Chink-a-chee-chee!"

The gray-slippered twilight crept over the land,
  The young farmer said, with a weary sigh:
"I dare not hope for my darling's hand;"
  When—was it an angel made reply?
"Oo-whippowill! Hope if you will—hope if you will!"
  And a glory dawned on life's troubled sky.

The brown-eyed maiden sadly bore
  Her brimming pails from the milking-shed,
And she murmured a dear name o'er and o'er—
  "I am sure he loves me well," she said;
"But he never, never will tell me so."
  Then the sweet-voiced night-bird answered low:
"Oo-whippowill! Oh-yes-he-will! Oh-yes-he-will,"
  And life all at once took a rosier glow.

Next morn, when Robert O'Lincoln came
  To see how his bashful lovers throve,
He found them down in the sycamore's shade,
  Murmuring (and listening) a tale of love;
And loud he carroled "Chink-a-chee-chee—
  You're doing bravely! Oh, *I* see!
Kiss her again, and don't mind me;
  I know a thing or two—Chick-a-chee-chee—
You think I'll tell? Oh, you don't catch me
  Gossiping, gossiping—Chink-a-chee-chee."

'Tut! tut! tut!" laughed the merry bird,
  And [*kiss*] was the echo faintly heard.
"The mischevious elves! Why, don't you see?
  They were planning a wedding—oh, dear me!"

THE PRIDE OF PIUTE:

OR,

THE LOVE THAT WAS LOST.

A Story of the Sierras.

WRITTEN FOR THE NEW YORK CLIPPER, BY BARTLEY CAMPBELL.

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CHAPTER IV—CONTINUED.

Sandy got up and left the room. Joe stirred the fire with the hickory poker until its ruddy glow lit up the room, and then fell into a thinking mood, from which he was aroused by the door opening and closing with a bang. It was Pet, coming forward quickly, with a fearless light in her eyes and a negro melody just dying on her lips. There was a saucy, piquant style about the girl that was very becoming; but, while it was Joe's admiration, it brought him to a realization of the difficult task that he had before him.

"Did you want me?" she asked, putting her hand in his.

"Yes."

"What is it, Uncle Joe?"

"Something very particular."

"I know," she said laughingly; "this is Christmas-eve, and you want to give me something—eh?"

"Yes; I want to give ye something, that's a fact."

"What is it?"

He smoothed back her hair, which was just changing from gold to brown, and looked into her face with such a solemn stare that it checked the playful speech that was upon her tongue.

"I want to give you a chance in life," he said at length.

She looked at him wonderingly.

"I don't know what you mean."

"I mean that it's time ye were doin' better than singin' songs and sellin' liquors in Craig's bar. I want you to go to school at Stockton."

She withdrew her hand.

"And leave Piute?"

"Yes, and leave Piute."

"I won't go."

"Not for Uncle Joe?"

"No; not for you."

She turned her back upon him, and glared fiercely at the fire.

There was a brief period of silence.

"I only ask yer for yer own sake," he said by way of justification, "an' because ye have no father nor no mother of yer own to look after ye."

The fierce light began to go out of her eyes.

"But I don't know no person at Stockton, and I hate strange folks, so I do."

"Ye won't be long makin' friends."

"Why can't I stay here?" turning her gaze full upon him.

"Well, because this isn't the place for a gal to grow up."

"Why?"

"Because here ye can learn nuthin' but bad, and ye want to be a lady, and—and ——" His eloquence had exhausted itself. "Don't ye?" he added.

"I don't know," sharply.

There was another moment of silence, during which she pulled savagely at her apron-string, and fought the tears back. She had never had a misunderstanding before. All this time he was looking directly at her, a world of pathetic expression in his face. She turned suddenly and faced him.

"Why do you want me to go away—because you don't like me any more, is that it?"

"Like ye!" he exclaimed, the tears dimming his eyes. "Like ye! O Pet!" There was something that sounded very much like a wail in his voice as he uttered her name, that went right to her heart. Her pique was forgotten.

She sprang into his outstretched arms, and, winding her own about his neck, while she burst into tears, said:

"I will go, Uncle Joe! Don't cry! I will go!"

He told her all his plans that night, taking Sandy and Sarah into his confidence; and when he at last said "Good-night!" the sweet new Christmas-day was fully an hour old, and the tired old moon had wrapt itself in mist, and gone to sleep among the snow on the mountain-top.

CHAPTER V.

A ROADSIDE ENCOUNTER.

The next five years were to Ruben Craig full of earnest endeavor and honorable reward. After a three years' association with a prominent lawyer, he launched out for himself, and soon secured a large and lucrative practice. He never saw Pet save at the holidays, when they would both return to Piute for a few weeks; but she wrote often, and he promptly answered. His letters were a source of great pleasure to her, filled as they ever were with encouragement and kindly words.

She had developed a wonderful taste for painting, and sent him a specimen of her skill, which he praised highly, hinting that there was no reason why there should be but one Rosa Bonheur in the world, and that the glittering crown of success was within the reach of all who had the courage to fight for the prize. He knew she would be glad to have him tell her this; but he never thought she would kiss the letter over and over again, as she did, and hide it away in her breast, all tear-stained and crumpled, for days and days.

She was to graduate in July, and she was anxious to have Ruben and Joe present at the commencement exercises, and so she wrote them, sending each a pink rose-bud. Ruben's came to him in the midst of a legal debate on an important question, and the rose-bud dropped upon the floor. He hadn't time to pick it up nor to read the letter, which he thrust into his pocket and forgot in a moment. Later in the day he saw its leaves scattered over the floor of the court-room, and was thus reminded of Pet's little, unimportant letter, which was then taken out and read with just a little ripple of pride and expectancy.

The postman found Joe at his claim, in Dead Man's Gulch, and handed him Pet's letter.

Before receiving it he rubbed his hands carefully of the yellow clay he had been working among, and then, taking the dainty note between finger and thumb, placed it in his breast, and started off up the mountain. When he was fairly out of sight he sat down on a huge boulder, half hid in green and rusty leaves, and took it from its hiding-place. Glancing suspiciously about, lest some prying eye should discover his secret, he broke the seal and found the flower. Taking it up tenderly, he brushed out the bruised leaves, and then lifted it, as some sacred thing, to his lips, and kissed it.

"Yes, she does remember," he said. "She does still think of old Joe."

Stumbling through the clearly-written sentences, he came to the words:

"They have kindly given me the valedictory to read, and I think I will be able to carry off enough of the honors to please even you."

He read it again and again with a swelling heart, full of joyful exultation.

"An' she owes this to me!" he exclaimed. "She owes it all to me!"

The rose was folded carefully away among the gilt-edged leaves, the letter placed in a pocket of his shirt where he could feel its bulk against his heart, and with a buoyant spirit he went back to the sluice, and worked cheerfully and harder than ever.

Perhaps it was very foolish in a rough miner like Joe to begin to count the days that must come and go before he would visit Stockton, but he did, nevertheless; and when the eventful morning came, and he set out with Sarah and Sandy Craig, he refused to crowd into the stage.

The whole world was so fresh and beauteous that he felt he must ride out on the top of the coach, and drink in the radiance and enjoy the splendor of the luxuriant midsummer time. He was glad he had done so before the journey was over, for Sarah was in one of her worst moods that day, and her loud, strident voice reached him on several occasions.

When they stopped for dinner, he found her in a fearful rage.

"That man there," she exclaimed, pointing to a long, lank individual in a wamus, "was sleepin' all the time, an' snorin', an' lettin' his head fall over on my shoulder; and do you think Sandy would take a bit o' notice of him? No, sir; a mean man's a mean man, and I know one as well as any woman when I set eyes upon him."

The guilty party began what threatened to be a very lengthy apology, but he was cut short by Sarah saying:

"I don't want nuthin' from ye. Jest keep your head to yourself for the rest of the way!"

The tall man began to get angry. Feeling how out of place it would be to strike the woman, he turned suddenly round on Sandy, and, grasping him by the neck-cloth—which in this case was a bandanna of a peculiarly vivid hue—swung him almost off his feet. The attack was so sudden and unexpected that Sandy could not offer the slightest resistance, and the tall man, encouraged by the shout of approval that went up from a crowd of people in front of the station, gave him another violent jerk, dashing him against Mrs. Craig with such violence as to unsettle her equilibrium and send her reeling into Joe's arms.

"Whoa, there! Whoa there!" shouted that worthy, making a kick at the tall man. He missed his mark, but struck Sandy a painful blow on the ankle, which set the latter to howling, thus heightening an already ridiculous scene, and evoking a roar of laughter from the bystanders.

Again the tall man tugged at the bandanna, and again Sandy, purple in the face, described a circle, the tips of his toes only touching the earth as he spun around.

"He's a' chockin'," shouted Sarah, recovering herself. "Don't let him go 'round again! Don't let 'im pull 'im in that way."

"Who'll stop me?" demanded the tall man, almost out of breath.

"I will!" exclaimed Joe, doubling up his fists and stepping forward. "Now drop 'im."

He did drop him, and that at once, too; but Sandy had become so dizzy from the rapidity of his evolutions, that he found it impossible to prevent himself from staggering backward a yard or two, finally bringing up in a mud-puddle, from which a colony of quacking ducks arose and ran away.

"Who are you?" asked the tall man furiously.

"A friend of the party you've bin waltzin' 'round so lively, that's all."

The stranger made a movement which, in those early days, was easily interpreted, and Joe, placing his hand under his coat quickly, added:

"Excuse me; I don't stand no nonsense."

The stranger evidently thought so, for he changed his manner at once, and said:

"What's a fellow going to do when a woman picks and picks at him for forty miles—eh?"

"Ride on top, if he can't do no better; but there's no sense in revenging yourself on an innocent party."

By this time Sandy had recovered, and now came forward in a high state of belligerency, insisting on a hand-to-hand encounter with his assailant. How far the matter might have gone I am unable to say, had not Mrs. Craig seized Sandy, in a fit of desperation, and buried him, all mud-bespattered as he was, in the depths of the coach. Joe went inside too, the tall man clambered on top, and the driver, mounting his perch, waved his hand to the crowd, and the whole party rolled away.

CHAPTER VI.

HUMILIATION.

When the stage-coach rolled into Stockton it was an hour after sunset of the second day, and when our party alighted in front of the Yosemite House they were all very much fatigued. The Craigs soon after retired, voting it too late to visit the school that night; but Joe Piper buttoned his coat close under his chin, and strolled off in the dewy night to see Pet. Late as was the hour, and busy as she was in preparing for the morrow, she received him in the parlor with a little flutter of girlish delight that pleased him exceedingly. She was very much changed from the time he had seen her—a year before. Taller, more graceful, more beautiful! The angularity of girlhood was fast losing itself in the rounded fullness and symmetry of budding womanhood. Her nut-brown hair, which formerly flowed unrestrained over her shoulders, was coiled in a silken mesh at the back of her well-poised head, and he noticed that her dresses no longer clung to her ankles, but swept the floor.

Her demeanor had undergone as radical a metamorphosis. Instead of that old, fearless look, the eyes dropped shyly before Joe's admiring glance, and curtained themselves beneath sweeping lashes; while her cheeks, no longer brown, glowed ruddily when he pressed her hand and called her his little girl.

She had a great many questions to ask concerning Piute and its people, which he answered readily, and then she brought the conversation around to Ruben, whom she was so anxious to see, but of whom Joe knew comparatively little.

"You see, our lot in life has not been in the same channel since he went down to Frisco; an' I 'spose he's forgotten all about me long 'go."

"No; I don't think he has forgot you, Joe," she said. "He is too good and kind and noble to turn away from old friends in that way."

She spoke warmly—so warmly that Joe glanced at her in surprise.

"Well, mebbe he hasn't, an' I'll be glad, mighty glad, to see him when he puts in an appearance to-morrow."

He bade her good-night shortly after, going out through the broad hall, where a group of young girls were chattering like a congress of magpies. They all stopped and glared at him; and when Pet closed the door behind him, one of the number wanted to know who the living curiosity belonged to. The laugh that went up at this made Pet's ears tingle with indignation; and when a miss of twelve declared he had a whole cow's hide upon his feet, she burst into tears, and, turning upon the group, exclaimed:

"That man saved my life once, and there isn't a better or braver soul in the State."

The revilers became sympathizers now; but the barb their thoughtlessness had planted in her heart rankled there long after her companions had gone to sleep.

A vague dread of the morrow took possession of her. The Craigs and Joe were a queer set, so unlike most of those who came to the seminary, both in dress and in manner. Smacking of the rough freedom of the mountains, and therefore strongly contrasting with the city-bred people who had been calling throughout the day, she feared they would act in a manner that might excite ridicule, and make her ashamed of them.

Bravely she battled with this apprehension, and before she closed her eyes she imagined she had conquered it entirely, or at least that she had reached the heights of a moral sublimity from which—let the worst come to the worst—she could look down with pity and contempt upon the conventional world, of which she felt to-night she could never be a part.

With the morning came Ruben from San Francisco. She was glad to see him, of course, and her delight was enhanced very considerably by the fact that her pleasure was mingled with pride. Unlike Joe, he was tall and handsome, with broad shoulders and a proud bearing. To her he was like the Prince in the story-book, and his soft, clinging brown hair was a fitting coronal.

All the girls, too, admired him. She could see that by the way they let their eyes follow him up and down the long corridor, and her triumph was complete. Was it foolish? Ah! well, you must remember Pet was only a girl of sixteen, and that they had sneered at her friend the night before, and awoke all the bitterness in her nature. But notwithstanding the pleasure, the exquisite pleasure, of awakening envy in so many hearts, her joy was not without its alloy.

Ruben seemed restrained. To be sure, he took an interest in her advancement, was glad, very glad, to learn of her progress, and held her two hands in his for a moment over at one of the windows, and looked down into her eyes.

Still there was something lacking. There was no tenderness in his eyes no pressure in his grasp, no earnestness in his manner.

She did not know what it was, but she felt there was something between them; that peculiarly feminine intuition in affairs of the heart which often approaches inspiration failed, however, to give her the clue to his stolidity. That another woman was mirrored in his heart, reflecting all his thoughts, all his hopes, she never for a moment imagined.

The entire force of his nature she thought was centred in his ambition; he was a little weary of the chase, but still in the race—that was all.

How prone are we to build theories to please ourselves—fanciful fallacies, in the ruins of which we are some day to be buried.

Joe joined them fully half an hour before the exercises commenced. Ruben gave him a warm greeting, which made his blue eyes sparkle, and pleased Pet immensely, proving, as it did, to her own satisfaction, that Ruben's life in the city had not taught him to despise or forget the old humble existence he had left behind in Piute. The conversation that followed was mainly carried on by Ruben, who spoke enthusiastically of the city at the Golden Gate, and occasionally of his own professional triumphs, spicing the latter with just enough egotism to indicate the esteem in which he held his efforts, yet without robbing his recitals of their interest.

Several times he appealed to Joe's judgment, which the latter gave in a few bungling words, devoid of all ornament of expression, but bristling with sober thought and conclusive logic. Pet found in each something to admire, although recognizing the fact that each was in almost every respect the antipode of the other.

The programme had been half completed, and Pet had taken her place upon the stage, ere Sarah Craig made her appearance. She came in with a great deal of bustle, giving her name in a very loud voice to the usher, and causing the entire audience to turn their heads in the direction of the door.

"I ought to have bin here half an hour ago, but that Sandy started before I was out of bed, an' I've bin waitin' on him to come back ever since," she said, addressing the usher, who placed his fingers on his lips, closed his eyes softly, and shook his head impressively.

"Deaf—eh?" she exclaimed, in what was meant for a whisper, but which could be heard all over the large room. "That's too bad. But I know what it is to suffer, for I've had rheumatic pains in my ——"

"Hush up, there!" ejaculated a red-faced man at her elbow, darting a look of fiery indignation at her.

"Shut up yerself," she replied. "Some people can't bear to hear anyone talk but themselves."

"Silence, I tell you!" repeated the red-faced man. "Let us hear our ears."

"Yours is long 'nough to hear anything," she retorted in the same piercing whisper she had employed before.

The usher whispered:

"Please be quiet."

"Then make that puddin'-headed man let me alone."

The carnation-hued individual arose in his seat threateningly, but was jerked violently into it again by a woman with a profusion of artificial flowers on her bonnet, who sat next, and enjoyed the relationship of wife to him.

Ruben fixed his gaze steadily upon the stage, and met Pet's pitying glance, while Joe went over to where Mrs. Craig stood, and said in a very low voice:

"Don't ye see the folks laughin' at ye? Sit down now, an' don't shame Ruben."

She was about to turn on him, but he cowed her into silence by the pained, angry light in his face. She secured a seat immediately behind her enemy, and settled herself into a state of semi-quietude, making no further demonstration during the day than to exclaim now and then:

"Some people are born fools."

Her neighbor winced under this fire, and at last retorted sharply by saying:

"Yes; and some people make fools of themselves."

The woman with the artificial flowers, desirous of maintaining peace, pinched the red-faced man until he screamed out in pain, thus attracting to himself the indignant glances of the entire assembly and the presence of the now excited usher, who seized him roughly by the collar, and after a warm struggle succeeded in thrusting him out of the building, and down a short flight of stairs into the street.

Picking himself up out of the dust, he shouted after the retreating form of the usher:

"Put my wife out too!"

The door, slammed in his face, was the only reply vouchsafed him.

When the tumult this little incident occasioned had subsided, Pet took the stand and read an essay, which was listened to with interest, her modest, maidenly demeanor no doubt adding not a little to the pleasure with which it was received.

A trio from girls in stiff curls and rose-colored ribbons, then an original poem, noted for felicity of expression rather than imagery or imagination, then a couple of declamations, and then Pet came forward again and read the valedictory. The language was well chosen. The last, parting words, tender enough to draw tears to the eyes of her classmates, were upon her lips, when she suddenly started forward and gasped for breath, then broke down utterly, and burst into tears.

What was the matter?

Sandy Craig was staggering up the main aisle to greet her—mumbling, leering—drunk!

CHAPTER VII.

ALL ABOUT LOVE.

Let us pass over that scene of humiliation, in which Ruben figured to advantage, bravely coming forward and taking Sandy out of the grasp of the janitor, who, loth to surrender his hold, said savagely:

"What is he to you?"

The color dyed Ruben's whole face, but his lips resolutely framed the words:

"My father."

They all shrank back, and the indignation, that was at fever heat, gave way to pity, for they saw the sense of shame that was written upon his sensitive face, and they knew the iron of wounded pride was piercing his soul. Pet was hurrying to his side through the throng. Seeing which, he whispered to Joe:

"Tell her to stay away. She must not be dragged down in the mire through no fault of hers."

Joe obeyed; but Pet would not listen to him. She finally struggled through the crowd to Ruben's side, and, all trace of weakness banished, said calmly:

"Never mind, Ruben; let's all go home."

But there—I promised to omit all further mention of this disgraceful episode, and I will go no farther than to say that before daybreak they were on their way back to Piute.

Sandy hid himself away in the back seat of the stage, sad, subdued, silent. Remorse—a biting, stinging fiend, armed with bitter memories—had possession of him, and to all of Sarah's cruel words he gave no reply, other than occasionally to put up his hands appealingly, and moan in very agony of spirit. His weakness was abject.

Ruben and Pet sat in the centre of the rumbling old vehicle, and they too were inclined to silence. For miles and miles not a word was uttered; then only a few commonplaces concerning the weather and the rough roads.

The warm sun beating down upon the roof of the coach, and the stillness of the deep woods through which their route for the greater part lay, and the dead calm which had followed a period of unusual activity—all had their effect in causing Pet's eyes to close under their white lids, her hands to fall listlessly into her lap, and her head to drop over on Ruben's shoulder. He held his arm tightly about her while she slept, but took no further notice of her presence.

All this time Joe sat up by the side of the driver, vainly endeavoring to answer that worthy's numerous queries correctly, while his eyes wandered over the valleys, dreamily drinking in their beauty, and his thoughts were busy with a resolution, just crystallizing itself in his brain.

Now and then a cloud of doubt would show itself in his face, and then again it would glow with a new brilliancy, like a crystal globe with a white light behind it. All nature, however, appeared to him in radiant robes. The sky was deeply blue; the torn clouds, fantastic snow-drifts, curiously curled; the trees, sleeping sentinels, clad in green; the river, a moving mirror, dropped from above and set in a frame of ferns. The birds were messengers from Paradise, softly singing of their homes; the brown mountains, simply giant tents, into the depths of which the ages had retired to wait for doom. In his heart love—a warm, living, all-absorbing, spotless love—sat enthroned; therefore, his eyes beheld wonders.

When Pet awoke, the shadows were coming, crowding down the canons, and creeping up out of the ravines; and in the west, still warm with the hues of sunset, a single star shone like a speck of burnished gold.

"It's night," she said, addressing Ruben.

"Yes."

"How long have I been sleeping?"

"Three hours."

"Indeed!"

Silence fell upon them again. She was beginning to grow tired of this monotony, tired of having him sit there dumb and abstracted; so utterly oblivious of her presence that his eyes never rested upon her. What could he see in the prosy landscape that could possibly interest him so deeply? She would give the world to know what he was thinking about now!

Poor fool! That knowledge would come all too soon for her own peace.

When they dismounted for supper they found themselves at the same station where Sandy's adventure with the tall man had taken place.

Sarah adverted to this, of course, and Sandy begged of her not to mention it to Ruben, and she consented, declaring, ere she did so, however, that she was not afraid of him, and trusted the day would never come when her own child would terrify her to such an extent that she should be forced to keep her tongue still in his presence.

"No; but Ruben is of a quiet turn, ye see, an' what's the use?" pleaded the husband.

"As if I didn't know the nature of my own child without your sittin' up an' tellin' me 'bout it."

"Oh, well, if you're goin' to be cross ——"

"I'm not cross," with a snappish explosion. "If I open my mouth, I'm shut up with that mean remark. Cross, indeed! I wish I was! I wish I was like other wimmen, an' then, mabbe, you'd find out what a cross woman is."

She was speaking loudly now, and Ruben paused upon the porch and glanced back.

"Rube's lookin'," whispered Sandy.

"Who cares?" she asked quickly. Nevertheless she accepted the admonition, and during the entire meal ate in sullen silence.

Pet sat between Joe and Ruben, and the latter came out of his abstraction far enough to pay her considerable attention, in almost every case anticipating Joe's intended courtesies.

The latter, thinking of this an hour after, under the pale moonlight, as the steaming horses dragged the heavy vehicle up the mountain, said to himself:

"It's jest my luck to be always a'hind in everything. I wonder if I'll be too late in this? I hope not."

He looked up into the calm sky with a reverential gaze, as if he thought it simply masked God's benignity, and said with a pathetic entreaty in his voice:

"O Lord, don't ye go back on my luck this time, and mebbe some time I can pay ye back."

"Was you talkin'?" asked the driver.

"No," replied Joe, believing firmly he spoke the truth.

The driver began to whistle "The Rose of Allandale" softly to himself, and Joe was alone again with his hopes and fears.

CHAPTER VIII.

AN UNEXPECTED BLOW.

For a few days after their return to Piute, Ruben was little at home. He seemed to have taken a great fancy to Joe, and the two men—so totally unlike—used to sit for hours together up at the flume, talking of politics and the old days at Ferry Flats. The rough life he had known in these mountains had a firm hold upon him yet—a peculiar fascination, that belongs in a measure to all things past. But still he did not fall into the old life he had known under his father's roof. There was no sympathy in his nature for the people whom he met in the dingy bar-room. The years he had spent in the city, the culture he had received there, had divorced him from them completely, or he imagined it had, and, practically, it amounted to the same thing.

But if Ruben felt it difficult to reconcile himself to Piute, how much harder did Pet find it? She had come back determined to take up the old experience where she had left it off; but everything appeared much worse than when she had known it before. Even the society suffered by comparison with the old order of things, and she felt that, when Ruben would go back to San Francisco, the burden would be very hard to bear, indeed.

Sandy and Sarah were kind in their way, and she was grateful; but their many considerate acts left still a great deal in her nature unsatisfied.

On the afternoon of the third day after their return Ruben came to her, where she sat with a book upon her knee in the sitting-room, and said:

"Did you know I was going away to-morrow?"

Going away! She felt her heart sinking, and the light fading out of the room; but, although only sixteen, she was a woman, with all a woman's pride, and this came to her rescue now, giving her a new strength, and enabling her to look up calmly into his face and say with comparative composure:

"So soon?"

"Yes; didn't you know I could only remain a few days? My practice requires constant attention."

"I suppose it does," very quietly, and letting her eyes fall upon the open page.

"Put the book aside, and let us take a walk."

"Where?"

"Up the mountain, or down along the trail by the river; which do you prefer?"

"It don't matter," rising with a flush and a flutter of pleasure at her heart. "The mountain or the river, it is all the same."

"Have you no choice?"

His voice was kindly and low, and she replied, not recognizing the value of the words:

"I'll go anywhere."

Ruben's eyes sought hers; but she was tying her hat on before the looking-glass, and saw nothing but the pretty, fresh face reflected in its depths.

They took the trail by the river, without discussing the matter further, and, after following its course for a half mile, sat down upon a large stone close to the water's edge.

They spent the whole afternoon there, talking of unimportant matters, and the day was nearing to its close when he arose, and, giving her his hand, helped her to her feet.

"What a dull fellow I've been! The whole afternoon gone without the perpetration of a single bright sentence."

She had not remarked the absence of wit. A calm sense of tranquil pleasure had been with her, and for the first time since her coming back to Piute she was happy.

They did not return by the road they had come, but took instead a path that led them by innumerable claims where a hundred men, blown from the four corners of the earth, digged and delved for the precious metal that had made nomads of them all.

Many of these stopped their work and looked after the pair. Few of their cabins knew the softening influence of a woman's presence, and in all of their eyes there was a strange, yearning, hungry look, never seen in cities.

Joe saw the pair as they paused upon the brink of the steep above the town, their figures strongly outlined against the amber evening sky, her blue dress fluttering in the breeze that came up from the valley, and a strand of her brown hair blown out like silken floss against the background of the sunset.

They disappeared, going down in the gloom of the valley together, leaving him in the lingering light of the uplands alone.

They had passed within a hundred yards of where he worked, and he felt quite a trifle disappointed that they had not stopped to drop him a word.

"Well, no matter," he said, turning homeward. "I'll settle it to-night for good or bad, an' have done with it."

He closed his bearded lips tightly, and put down his feet in a resolute, determined manner as he trudged off, as if he had came to this conclusion after a long struggle, and was trying to maintain the fruits of a hard-won victory.

When Ruben and Pet met in the sitting-room after supper, he found her silent, reserved. After trying to interest her in various ways, he drew his chair closely, and, taking one of her hands, said:

"Pet, do you know why I asked you to go out with me this afternoon?"

"No; if it wasn't to kill time."

"You thought it was *ennui*?"

"I suppose so, if I thought of the why at all. But I don't expect people to have reasons for everything they do."

"But I had. Were you ever ——?" He paused and smiled. "Pshaw! of course you wasn't; you're scarcely old enough to have such an experience, although I suppose the malady reaches your sex earlier than mine."

"What malady?"

"Love."

Her eyes dropped, and her heart gave a great, quick bound, as if it would leave the little anatomy of which it was so large a part.

"Were you ever in love?" he added after a pause.

"O Ruben!" pained, and putting up her hand protestingly.

"There, don't blush and look hurt. Of course I know you never were; but you girls have such a knack of managing affairs of the heart, that men, however clever, never attain, and for the last three days I have been trying to bring myself to speak to you of a matter that lies very close to my heart—in fact, I may say upon which all my future happiness depends."

She could not trust herself to speak; she was all a-tremble with excitement.

"The fact is, Pet," he continued earnestly, "I'm going to be married."

"To be married!" she echoed.

"Yes."

"When?"

Her face was deathly white; but the light was upon the table behind her, and therefore she had the benefit of the shadows.

"About Christmas, perhaps sooner; and when it comes off I want you to be there. I'll send you a dress from 'Frisco, and you can come down with father, or Joe, if you would rather."

She felt as if she must cry out and relieve the pain about her heart, but she set her teeth firmly together, and managed to say, without betraying herself:

"I hope you will be very happy."

"Thank you; I know you do. I have a good prospect professionally, and, with a girl like Nellie Blake for a wife, I don't see how I can help being happy."

The first shock over, Pet felt herself growing strangely calm. Already she began to feel that this man, sitting there, with this other woman's praises upon his lips, this other woman's image in his heart, was not the same Ruben Craig around whom her young love had wound its greenest tendrils, at whose hearth-stone she had hoped to sit, whose life she had hoped to crown. Already there seemed to be a great gap between them, like an open grave, in which she would strive in vain to bury her bruised and bleeding love.

When men set out to talk of their sweethearts, even the least voluble become eloquent and wordy, and this was true of Ruben.

She listened patiently to all, however, feigning an interest in what he said, and so pleased him by so doing that, ere he went up to his room to write some letters, he took her face between his hands, and, kissing it, said earnestly:

"Pet, I like you better than a sister."

When he had gone she experienced a sense of ineffable relief. Her pent-up feelings could now find expression. She wanted to cry—to soften the hardness in her heart with tears—but the tears would not come. The atmosphere of the room was oppressive. She could not breathe. A moan escaped her hot, parched lips. She threw up her hands, as if to ward off a threatened blow. A world of agonized entreaty froze itself in her eyes. She tottered and fell, in a limp, helpless heap, upon the floor.

A face appeared out in the white moonlight at the window—it was Joe's face.

TO BE CONTINUED.

MLLE. ALBANI, Operatic Vocalist.

A CENTENNIAL VISION.

WRITTEN FOR THE NEW YORK CLIPPER.

I'd finished a supper of lobster
  With savory cutlets of pork,
And fallen asleep with a morsel
  Just poised on the end of my fork,
When my senses were roused by the entrance
  Of a very remarkable set,
The oddest and strangest procession
  That ever a mortal had met.

First, Barnum walked in with "Old Plymouth,"
  "The greatest of shows in the town,"
With Talmage as principal rider,
  And Theodore Tilton as clown;
Then Beecher, with Moulton and Bowen,
  Appeared in the 'Triple Parterre,"
And "did up" a "tripartite Cancan"
  In motions decidedly rare.

Then Grant, and his features were troubled,
  Observing political things—
His fingers were gleaming with jewels,
  They seemed to be loaded with "Rings!"
Ah, here's an astonishing banner—
  'Tis easily read at a look—
"For Mayor, Antonio Pastor;
  For President, Sheridan Shook."

Next came Brothers Moody and Sankey,
  Hemmed in by a strange-looking court—
Ex-murderers, burglars and robbers,
  To aid them in "Holding the Fort;"
Reformed from the ways of the wicked,
  For honester work they're disposed—
Great tidings—"New York is converted,
  And all of the churches are closed."

But hush! with the stillness of phantoms,
  And draped in the mists of the tomb,
The forms of the "Old Continentals"
  Glide silently into the room;
Their leader—the Great Unforgotten
  Who wrested our land from the foe—
Spoke thus to his ghostly companions
  In sentences thrilling and low:

"Our land all dishonor has banished,
  All wickedness, folly and greed;
This beautiful year for Columbia
  Shall be a Centennial indeed;
Upon her shall glory and honor
  Descend in a bounteous stream!"—
I rose in my great exultation,
  And found it was only a dream!

E. E. KIDDER.

ONE ACT IN A LIFE-DRAMA.

WRITTEN FOR THE NEW YORK CLIPPER, BY WILLIAM H. BUSHNELL.

"Never while *he* lives!" and the beautiful woman choked down a sob, and strove with the most heroic courage to still the tumultuous beating of a heart that nature had strung to extreme tenderness as well as passionate chords of love.

"But, Eloise ——"

"Nay, Delos, it is useless, worse than useless; and your words, your pleadings, only cause my misery to be the more poignant—to wring me deeper to the core. I know, feel with bitterness the most intense, all you would—all you could say. And have you not the most fervent and eloquent of advocates in my own bosom?"

"But if you love me, Eloise ——"

"Love you?" she again interrupted, and the sad, fond smile upon her lips deepened into almost hysterical laughter, and the sweet voice changed until there was a wild, unearthly and nearly maniac ring in it. "Love you, Delos? If I do not love you, then such a feeling is never known upon earth, and it is a delusion, a cunning snare, a sarcastic mockery! Love you? If to think of nothing else by day—to dream of nothing else by night—to live but in your presence and die when you are away—to be, when with you, as the flower in the glad sunshine, and faint and sicken as the lily in the frost when you are not near—to know no throb of happiness of which you are not a part—to never dream of heaven without you—is not love, then I know nothing of it."

"But you still deny me that love—do not show it."

"Deny it?" she went wildly on as she arose, walked the floor rapidly, wringing her hands, and with her beautiful eyes dimmed by tears. "Deny it, Delos Moulton! Shame be to me, I have but too much revealed it—have shown but too plainly what I should have kept hidden within my own breast—aye, though the struggle was so fierce as to rend soul and body assunder. Deny it? Better far for us both had I done so. Better that I had strangled it at its birth—have trampled out all of life while the power remained to do so."

"And, thus freely admitting love, why do you permit anything to stand in the way of its fruition?" he questioned, taking her hand and drawing her again to a seat beside him.

"Must I ever remind you that *he* still lives—stands as a skeleton in the path?" and the former pathos of her tone was lost in the bitterness of sneers.

"True; but what is he to you, Eloise?"

"At heart worse than nothing. In the law—in the view held by society—my husband—everything," and with every particle of the mist of tears dried from her eyes, with burning lips and cheeks, she tore herself from his hand-clasping, and again walked the floor with the impetuosity of a caged tigress.

"But he has forfeited all claim upon you by his treatment and ——"

"Never had any other than such as the law—curses be upon it—gave him!" she interrupted fiercely. "There was not the slightest shadow of love in our marriage. I was sold—that was all—and he the highest bidder. Heaven—but for what purpose I cannot understand, save it might have been to make me suffer more keenly—permitted the sacrifice and gave me talents and a fair form and face. I was reared upon the stage. Indeed, my first recollection is of it. She whom I then called 'mother'—the Gods be thanked, no drop of such foul blood runs within my veins—sold me for a high price, and, as if in at least poetical revenge, the money was the cause of her death. She was murdered for it."

"And, such being the case, how can you look upon the tie as being so binding."

"Despite of the gross fraud, I became and am his wife—am and shall be as long as both live."

"Yet he maltreats you—makes life to you a daily misery, and squanders all your earnings."

"True as holy writ, every word! More true than you can have any conception."

"And the law would free you from the bonds."

"If I invoked it, and blazoned my sorrow and my shame—no, no, not that—to the world. But perchance I needed just such lessons to make me understand the roles I nightly enact—to give a faithful interpretation of the author's words. Some one of the poets has written of themselves: 'They learn in suffering what they teach in song.' That has been my case."

"And having learned to the very depths, there is no need of continuing the lesson."

"Perhaps not. But there steps in the pride of both the actress and the woman. My name, the *name in theatre* as well as that of wife, stands fair before the world, and nothing of mine shall ever dim the lustre or cause the slightest shadow of suspicion to rest upon it. Indeed, I have never done aught to tarnish my reputation, in thought never been untrue to wifehood, save—save only in my love for you. And yet how well I have learned the force of the lesson taught by the master."

"Be thou as chaste as ice, as pure as snow,
Thou shalt not escape calumny."

"Who dare say aught against you, Eloise?" he questioned in deep, passionate, and meaning tones.

"He who should be my protector, my husband," she answered. "But I must not, will not, lift the veil that hides my married life, even for your dear eyes to gaze upon. I will suffer, if I must, silently, and grow strong in suffering if I can. But as you are dear to me, as you would have love come unchecked and glorified to you in the future, if Heaven so grants, do not now, do not ever again, urge me to aught you would not have me do if your own wife. Be patient and bide the months, the years, if so decreed. Let our love be pure as that of the angels. Let us guard well our secret from every eye, and live in the hope of a blessed future."

She drew near, laid her hand tenderly upon his head, smoothed back the hair from his forehead, left a kiss there, and disappeared before he could either answer or detain.

Never was woman to whom love was so much a necessity as breath placed in a more trying situation—whose soul was so strung with fire—who was so young, gifted and beautiful—so idolized by the public—more tempted and tried. With a brute for a husband—one double her own age—a tyrant, gambler, almost sot—everything that was repulsive to her finer feelings, and with shining lures and gilded baits upon every hand, if she kept untarnished the bright jewels of her sex, she could wear no more glorious crown in the hereafter; and even while she hedged herself about, while she scoffed at the prurient maxims and teachings of the world, and would none of the theory that "to the pure in heart all things are pure;" while the innate sanctity of her womanhood shrank back from so bold and base a refuge, she was driven by disgust and brutality upon one side, and lured by love the deepest and truest upon the other, and daily and nightly thrown into associations that would have beaten down al the strong defenses of a woman less true to herself, and the high and holy beatings and promptings of her heart.

In her chosen roles she could not avoid meeting—not often being held—in the arms of the one who had filled to the full her sad longings. At first he had been to her no more than any other; but he had so shielded, and gently and respectfully sympathized, as to awaken her gratitude, and that (with such ardent natures, at least) is throwing wide open the doors of love. It could not be otherwise. He was the beau-ideal of manhood—she the passion-flower of woman kind, and the warm lines they uttered soon came to be fraught with a deeper meaning to them than applauding audience dreamed of, and the affection they pictured became the incarnation of the actual—because the more longed-for, as it seemed the less likely to be realized.

Had the nature of Delos Moulton been other than what it was, refined and gentlemanly—had he in the least overstepped her sensitiveness—love would have been turned into hate, or, at best, coldness. But it was not so; and, even while he worshiped, there came no thought to him of tempting her to wrong, and he guarded her as a fond brother might have done a sister, even while tortured that he could not call her wife. Through no act of his should "shame sit upon her brow," or her name be coupled with dishonor. Had she consented to have the shackles placed upon her by the law removed again by the same power—to have become a free woman—he would have rejoiced. Not consenting, he trusted and hoped and worshiped and glorified.

But dangerous indeed were the parts they were playing upon the stage as well as in life, for they often met unscreened from other eyes, and their love was not denied, and their hearts poured forth the burning words, and their eyes spake the language of the soul even more freely than when they stood before the foot-lights, and they breathed the warm ideas of another, where

"Oft wide of nature they must act a part,
Make love in tropes, in bombast break their heart;
In turn and simile resign their breath,
And rhyme and quibble in the pains of death."

Yes, dangerous and treacherous, and constantly becoming more so; for, if there is anything upon earth that "grows by what it feeds on," it is love. And, perchance, too, the license upon the stage gave looser rein when alone, and to such tropical natures, the one chafing under the whip and spur of an ill-assorted union, under the sting of constant abuse and cruelty, and the other walking through a fire that could not be quenched, there was ever a gulf yawning beneath their feet, and a terrible, almost resistless longing to leap into it, brave all the decrees of society and, like the fiery lovers of "The Wandering Jew," at least have the sad satisfaction of bliss even while perishing in agony!

Like lead the days and months—even the hours—dragged along, with both finding what solace they might upon the stage and in the society of each other there, for all other was denied them. There could be no more of stolen interviews—no more of the comfortings of affection, even though it brought most forcibly the sadness of hopes unfulfilled. The husband had grown furiously jealous of the innocent wife, and she, stung to the very core of her heart, had rebelled, and bitterly flung back the taunts; and, though they still kept up the show of a home, it was in reality a divided one—one far better disavowed, and each taking up a separate life.

But Eloise shrank from this. The iron had been as deeply driven into her soul as it could be, and she trembled for fear her unhappiness should be made the theme of public gossip, even more than that her love should be known. In that, with the right to make return, she would have gloried. But long as both might for such a jubilant hour, he who literally held her in bondage bade fair to live longest, for the strain upon heart, brain and nerves was too great for any woman, no matter how strong, to long battle against, and she began to fail, and even look forward to the hour of death as a happy release.

Sad, sad indeed, when beautiful womanhood thus treads the halls of despair, and no star shines in the distance—no light of hope, or love, or peace glimmers ever so faintly through the darkness—when home, that should be heaven, has been turned into hell, and every step is upon thorns that pierce and draw blood from the tender and weary feet.

After a day of more than usual trial and abuse, Eloise departed to the theatre with the feeling burning in her brain that it would be mercy if never permitted to return—as if her own hand could put an end to her miserable existence—as if the dead were to be envied. The play was one into which she had ever thrown her entire soul—one that drew the picture of her heart desolation most vividly.

Crushed, despairing, nervous, she could scarcely endure being dressed, and when she trod the stage it was as the skeleton of a buried love. But will conquered emotion. The lines gave free play to her burning passion, and he to whom they were addressed was her idol. So, by degrees, she became lost to misery, and lived for the time in warm word-painting of genius—in the almost realization of the joys painted in radiant colors by the God-artist, Love.

Ah! how forcibly and tenderly these words fell from her lips:

"There's not an hour
Of day or dreaming nights but I am with thee;
There's not a wind but whispers of thy name,
And not a flower that sleeps beneath the moon
But in its hues or fragrance tells a tale
Of thee."

There was an inspiration and incarnation in the eloquent rendition that would never be forgotten by those who heard them. But suddenly they saw a great change as an actor came forward and whispered in her ear:

"Dead? Thank God!"

A heavy fall—a fainting woman carried from the stage—the dropping of the curtain—the excuse of the manager. That was all the outside world knew; but two hearts realized that death had suddenly swept away the barrier between them, and the future was starbright.

"Dead? Thank God!"

Not, after such a life as she had led, could the exclamation wrung from her bleeding soul be impious. It was but the natural expression of release. She had kept unsullied her glorious womanhood—triumphed over self—kept passion under foot; and if, in the hereafter, all for her was not happiness and peace and sweet contentment, then the doctrine of "compensation," at least in love, is "false as dicers' oaths."

OUR ENGRAVING.

Mlle. Albani, whose real name is Emma La Jeunesse, was born in St. Hyacinthe, near Montreal, in the Province of Quebec, Canada. Her parents were French Canadians. She made her debut in Albany, N. Y., and from that time she took the professional name of "Albani," in commemoration of that event. At her first appearance on the boards of the Royal Italian Opera, London, Eng., in the season of 1872, she made an immediate success. The peculiarly sympathetic quality of her voice, combined with her personal attractions, at once enlisted the sympathies of her hearers; and it was soon perceived that she possessed true dramatic instinct, which only needed study and experience to develop the happiest results. In the following year she exhibited marked improvement, in both her acting and vocalization, and became a prominent attraction. Her success in London was followed by similar triumphs in St. Petersburg and Paris, and with continued practice she was enabled entirely to shake off the timidity and amateurishness which were naturally evident in her earlier performances. In 1874 she returned to London a finished and graceful actress, with her vocal powers fully developed, and whenever she sang she was received with enthusiastic applause. As the heroine of "Linda di Chamounix" she can hardly be surpassed. In the first act her representation of girlish innocence is charming; and in the great scene of the second act, where Linda, reproached and cursed by her father—who believes her to be living in splendid infamy—loses her reason, her acting is full of dramatic power, almost painfully touching in its intensity, yet never exaggerated. In "Mignon" she made an almost equal success, while as Gilda (in "Rigoletto"), Amina (in "La Sonnambula"), Ophelia (in "Hamlet"), and other characters she surpassed all expectations.

"How much is my bill?" inquired a sad-eyed youth in a Chicago confectionery store the other day. The proprietor looked over his books a minute and then replied: "Sixteen dollars and fifteen cents." As the young man drew forth his wallet to meet the account, he sighed deeply and said:

"I tell you, it is tough!"

"How so?" asked the confectioner.

"Oh! she's gone back on me."

"Who?"

"Oh! she—the girl that eat all the candy," continued the unhappy youth; "and I tell you it's hard to pay for so much sweetness after it's gone and soured on a fellow." The candy-man acknowledged that it did seem kind of rough.

NEW YORK CLIPPER.

SATURDAY, APRIL 8, 1876.

TO CORRESPONDENTS.

☞ Letters seeking information replied to only through this department; no answers by mail.

RENTAY.—In answer to a correspondent in THE CLIPPER dated July 17, 1875, we made some remarks which may not be inapplicable to the case you have submitted to us, and such we repeat here: "ED. B. T., Gralon.—1. The question was not as to what old cribbage-players, like yourself, considered the best hand. The answer to that would have been 29. Individually, we say, like yourself, that, in point of fact, 29 cannot be held in hand absolutely. The question was virtually as to what combination of cards in hand, with the deck head, is the most advantageous; and the answer was that four fives in hand, with the jack turned up, would give the dealer 30 points, or the non-dealer 28, while the jack in hand and its corresponding five spot turned up would give the holder of the three fives 29. We added that the most that can be held in hand, in point of fact, is 20—four fives. * * * You tell us that four fives count, not 20, but '18—12 for pairs royal, and 6 for fifteens.' The youngest cribbage-player can show you how four fives count 8 by fifteens. We think that it has already been shown how 20 can be held in hand absolutely, and how 28, 29 and 30 can be scored independently of any play, but with the assistance of the deck-head, which is the property of both players, and, therefore, is not properly in the hand of either. What cribbage-players call holding a hand of 29 is a technicality, they excluding from the hand the jack when it is turned up (nevertheless, they include the five turned up when its jack is in hand), for the reason that they are required by a rule of the game, before playing a card, to peg two for the jack so turned, if they would peg for it at all."

J. K., Hamilton.—1. We do not require it. 2. "Our American Cousin," by Tom Taylor, was first produced in America at Laura Keene's Theatre, New York, Oct. 18, 1858. The version now acted by Mr. Sothern differs materially from the original. Lord Dundreary as originally played by him had only some fifteen or twenty lines to speak. It is now the principal character. Many characters in the original comedy are omitted, and others compressed in Mr. Sothern's version. It would be impossible to say where the latter, as now acted, was first produced, as the changes were made gradually during a period of time extending over many years.

D. C. W., Washington.—1. It is quite possible that such a vocalist as you describe could get an engagement at one of the variety theatres in this city. 2. See the various managers, sing before them, and solicit permission to appear before the public at a matinee, no name being announced upon the bill. This will enable both yourself and them to judge of your success before an audience. Should you succeed, engagements will speedily follow. 3. If by operatic vocalist you mean one who sings selections from the operas, we would reply "Yes."

A. X., Allegheny City.—1. It is possible for any young man with energy to get a situation in a theatre to play small speaking parts, and, if he gave satisfaction to the manager and public, the salary he would receive would support him in a respectable manner. 2. Apply to a manager for a situation to play general utility. If one manager don't want, try another. 3. You are not too old to commence the profession.

B. H.—1. Until you make a successful appearance in public, you cannot *command* any salary. Thereafter your salary as a banjo performer would range from $20 per week upwards. 2. Performers must pay their own traveling expenses to places of engagement. 3. Writing his own songs, gags, etc., if they were successful, will enhance his value as a performer.

L. SHORT, Providence.—1. It contains a brief account of doings in the P. R. in America up to 1873, giving also the rounds and other particulars of the principal battles. 2. Arthur Chambers is 5ft. 3½in. 3. R. Pennell put up a dumb-bell weighing 201½lb in this city. 4, 5. There are none. 6. Edwards is not matched to fight anybody, nor is there any likelihood of his being matched soon.

T. M. C., Worcester.—No. The only race rowed at Worcester, Mass., in which the Ward brothers and a Harvard University crew were opposed to each other was that pulled in 1868, when the Wards (five brothers and Jared T. Raymond) defeated the Harvard six, in which were Simmons, Holdredge, Loring and others, and crews from Boston, Springfield and New London.

S. P. P., Detroit.—The dealer at seven-up can run the cards on a "beg" at any time before saying "I give one," or at any time, not having said that he will give, before he deals fresh cards to the beggar. After he has done either of those things, it is too late to give, unless with the consent of the beggar. The dealer's mere picking up of the deck, as if to run them, is not binding.

A LADY.—1, 2, 3, 4. The domestic affairs of professional ladies and gentlemen are as sacred as those of any person in private life, and are not proper subjects for us to meddle with; therefore we prefer not to answer questions relating to such matters, in this department. 5. The original title of the play was "Violet, or the Life of an Actress." It is a MS., and is the property of Dion Boucicault.

CRIBBAGE.—"A plays a 4, B a 4, making a pair, C a 6, D a 5, making a run of 3, A a deuce, B a tray, with a run for four, C and D cannot play, A then plays a deuce, with a run of five and a 'go.' Was the play right?"......No; B should have taken 5 points, instead of 4, for a sequence of 3, 2, 5, 6, 4. A should have scored one point only, that being for the "go."

W. A. M., Hot Springs.—Maggie Mitchell was born in this city, and made her debut on the stage at Burton's Theatre, in Chambers street, New York, June 2, 1851. She went next to the Old Bowery Theatre. She never acted in the stock company at the Charles-street Theatre, Baltimore, Md., but made her first appearance as a star in that city, in that theatre.

NINA NEVILLE, Chicago.—Italy is overrun with American girls anxious to become operatic artists. Out of the hundreds there the past few years not half a dozen have secured a lasting success. It requires a large outlay of money, long and arduous study and practice, influence with managers to secure a first appearance, and very often the result is failure. We would advise you to abandon all thought of it.

M., East Saginaw.—Your question is not correctly stated; but we can answer that, the referee having awarded a fall to each man, the party who bet that McLaughlin would not throw Martin loses. A referee has no power to declare bets off; and even if he had, this bet, not being upon the result of the match, would not be affected thereby.

A AND B., Paterson.—"At cribbage A played an ace, B a 4, A a 9, B an ace, and takes 2 points for 15; A an ace and takes 2 points, B a tray, A a deuce and scores 3 points, B a tray and takes 4, which A disputes and says he (B) is only entitled to one for last card. What was B entitled to?" ......One for last card only.

G. B., Washington.—The only gentleman by the name of L. M. Bayless in the dramatic profession that we know of is the husband of Mrs. Mary Gladstane. He is now in England, and for some years prior to his arrival there he was in Australia. Before leaving this country he managed a theatre in Rochester, N. Y.; also a traveling company.

W. M. F., Providence.—1. You might possibly get a situation to play general utility, which you could get without wasting the time you name and acquiring habits it might take you years to get rid of. Salary would range from $8 to $12 per week. 2. Probably less. 3. Yes, if you display energy.

AN OLD SUBSCRIBER, Chicago.—At three-handed all-fours, if A is dealer and B goes out on A's deal, C can either deal or beg. The mere circumstance of B's going out does not deprive C of the right to his beg, any more than the same circumstance would, at commercial all-fours, deprive him of the right to sell.

W. E. C., Fort Leavenworth.—We cannot tell you who is the author of the poem you name, read by Mrs. Scott-Siddons, and we have no time to hunt up the matter. If you had sent a note of inquiry to the lady at the time you heard it read, she would, probably, have cheerfully given you the information.

HI HENRY.—1. We work the forms on a flat bed. 2. The cut on the programme would take a space of three columns wide. 3. One column would cost $46.50 for each insertion. 4. We would give you the space any week, provided the cut was received in time to go on eighth page, which goes to press on Saturday.

Q. R., Boston.—As we do not keep a record of the engagements to be fulfilled by star actors or actresses, we cannot tell you where Lotta will perform on April 13. By watching our dramatic summary you will obtain the information in due season.

MRS. B. H., Kansas City.—No answers by mail. Thomas B. McDonough is traveling with Joseph Jefferson, as his agent. They are now in the provincial towns of England. A letter addressed to him in care of *The Era* office, London, Eng., would reach him.

W. S. Y. AND C. D. P., Grand Rapids.—1. Apply to the secretary of one of the established clubs in your vicinity for a copy of the constitution and by-laws. 2. Ed. James' "Book of Rules," advertised in another column, contains boating rules.

"DICK SHAW," Philadelphia.—1. His name is George Jones, he picked up the title when abroad, and he was the husband of one actress and the father of another, both dead. 2. Should the lady wish to give publicity to her domestic life, she will doubtless advertise it.

L. D. Boston Highlands.—1. It was never done by any gymnast hanging by the head, and any person would be foolhardy to attempt it. 2. No. 3. Performers must furnish their own music, including a score for the leader and band parts for the orchestra.

COCKNEY.—"In a recent game of cribbage A played an 8, B a 7, and takes 2 holes for the 15; A plays a 6 and takes a run of three; B then continues with an 8 and demands 3 holes, which A disputes. Was B entitled to the last three holes?"......Yes.

B. H., Hornellsville.—As none of the people you refer to are connected with the show-business, we do not see how we can aid you. If you will write to Adam Forepaugh, circus-manager, Philadelphia, Pa., he may possibly give you some information regarding the person inquired about.

SHOXEY.—It was on Saturday night, Nov. 20, 1875, while playing Sexton in the Tammany Hall tournament, that Garnier fainted, though he had done the same thing on the afternoon of June 26, 1873, while playing Maurice Daly in the Irving Hall tournament.

PETROLIA, Canada.—1. The dealer can only be required to tell how many cards he himself drew. 2. There can be no shuffling of the cards between the deal and the draw. Before the deal, anybody can shuffle them, the dealer having the right to shuffle last.

F. J. H., Iowa City.—Belvil Ryan is an Englishman. 2. 3. We have no further points of his biography. 4. It would be impossible for us to state who is the richest actor on the American stage, because we have not access to their private cash accounts.

H. H. R., Corning.—The penalty of the revoke is that the other side can either add three points to their own score or deduct that number from the score of the revoking side. It is not material whether the revoke was accidental or intentional, so long as the trick was turned and quitted.

ART, Norristown.—Having never seen "Calender's London Sensation," we cannot answer your question. Write again, describing the exhibition, and we will endeavor to answer you.

A. B. A.—Inquire at any drug-store for prepared chalk for the face. Get also a small stick of India ink and some Chinese vermilion. Paint the eyebrows with the former, and the lips with the latter.

C. H. S., Washington.—Miss Lotta Crabtree was born in Grand street, in this city, Nov. 7, 1847, and she made her first appearance on the stage in a variety theatre in San Francisco, Cal., when a mere child.

F. D. S., Watertown.—No answers by mail. Address Charles Gayler, Fred G. Maeder or J. J. McCloskey, in care of this office, any one of whom will write you an Irish drama for a suitable recompense.

SKETCH, Washington.—1. Minstrel managers do not take apprentices. 2. They never engage boys, unless they have phenomenal talent. 3. Banjoists command from $30 per week upwards, according to their reputation and talent.

W. J. H., Philadelphia.—We published a biographical sketch of the late A. M. Hernandez in the issue of THE CLIPPER in which his death was recorded. We cannot spare the space to republish it.

VIATOR, Charleston.—1. Jim Mace and Joe Coburn fought at Bay St. Louis, Miss., Nov. 30, 1871. It ended in a draw. 2. Coburn was never beaten.

L. R., Woodstock.—Only the player who adopts the trump by either making it or taking it up, or the player who fixes the trump by either ordering his partner down or his opponent up, can go alone in euchre.

H. J. J., Charlotte.—1. A should look at his hand, and then he can either name the trump or turn the joker down. 2. A does not say anything about the trump until all the others have passed, or until someone has ordered him up.

MEIVAC, Louisville.—1. Eliza Weathersby is acting in the provincial cities of England. 2. Lydia Thompson is acting at the Criterion Theatre, London, Eng. She does not intend returning to America.

SUBSCRIBER.—Two sixes and an ace beat two fives and a four at poker dice. But such a question cannot possibly be raised at poker dice. It is probably raffle dice you are driving at.

MERRICK, Boston.—T. H. Morrell, 78 Nassau street, this city, may possibly be able to supply you with engravings of Edmund Kean and George Frederick Cooke.

CONSTANT READER, Bellefonte.—1. We should not send the money. 2. Write to C. H. Hawkins, No. 118 East 13th street, this city, for the price of horizontal-bars.

H. E. B., St. Catherines.—No answers by telegraph or mail. Mrs. Oates has frequently sung and acted the leading role in "The Daughter of the Regiment."

G. W. S., St. Johns.—We do not know how the lift was made, if it was made at all, which we question, for the reason that we have no reliable information regarding it.

J. H.—The President's salary is $50,000. It has never been more than that, and until a couple of years ago it was but one-half of it.

MUSIC TEACHER.—The same feat has been brought to our notice before, but we have no proof of its successful accomplishment.

T. W. H., Cleveland.—We do not think that you are likely to collect the debt. The party has "bursted" once or twice since then, and is now in an impecunious condition.

J. F. C. AND O. L., Phila.—Going from New Orleans, Natchez, Vicksburg and Memphis are all on the right-hand side of the Mississippi River.

G. S. F., Pawtucket.—We never counted the number of people on the stage of Booth's Theatre at any one time in "Julius Caesar." The numbers fluctuate somewhat nightly.

A.—1. At the time of John Heenan's death his wife was in England. 2. He left something like that amount—we cannot give the exact figures.

W. G. T., Portland.—We do not know of anyone that would suit who would be willing to go there upon those terms.

LIN C. DOLL, Baltimore.—1. Billy Shedman beat Joe Snyder, $100, 16 rounds, 47 minutes, at Baltimore, Md., July 25, 1870. 2. Not a copy left.

READER, Galveston.—A straight flush, when it is agreed to play it, will beat four aces. It is a special, and not a standard hand of poker.

W. J. T., Boston.—There are such things made, but there is none in America. They have to be made to order, and cost all the way from $750 to $4,000.

F. W. D., Chelsea.—The best place to look for that is in any work on natural philosophy. We cannot spare the space to encourage questions that school-books will answer.

THAD, Brooklyn.—At raffle-dice, two fives and a four beat the life out of two sixes and an ace, but are nowhere at poker-dice.

INHERITANCE.—1. The property goes to the nearest of kin, if there are no children and no will. 2. All goes to the son and daughter, if there is no parent left, and no will.

CHIP, Philadelphia.—According to the rules of the London Prize Ring the referee's decision, when once given, is final and binding upon both parties, whether it relates to a point in dispute during the progress of a battle or to the issue of the same.

RENO.—"In a game of four-handed cribbage A played an 8, B a 7, C a 9, and takes a run of three. D and A cannot play. B then plays another 7, and claims a run of five holes. Is that right?"......No; he should have scored but 2 holes for making it 31.

F. G., Louisville.—Queenstown is in Cork Harbor. Cork Harbor is in the Cove of Cork, and now you can "split hairs" to suit the emergency.

MUD DOBBER.—Apply to F. W. Bacon & Co., 117 Fulton street, N. Y., for instruments, and Hammill & Gillespie, 240-2 Front street, N. Y., for clay.

E. S., Philadelphia.—At two-handed penochle a player can melt 40 trumps and then 150; but at the three-handed game he can call no more than 150.

S. E. RAY, Brooklyn.—We have mislaid the copy of the contract you sent. Please send another copy, and it will be used.

NO SIGNATURE, Philadelphia.—There is no champion clog-dancer of the United States, no proper contest ever having been had to decide such a matter.

A. B. C., Taunton.—We have no record of the place and date of Joseph Proctor's birth, nor of his first appearance on the stage.

B. F. M. AND C. F. M., Indianapolis.—It is purely a matter of opinion which is the best minstrel troupe now traveling.

C. D. SCHMELZER.—"1. What do four 8's and a 7 count at cribbage? 2. What do four 4's and a 7 count?"...... 1. 20. 2. 24.

T. B. M., Detroit.—1. See answer to "INQUIRER, Boston," in the issue of THE CLIPPER dated Jan. 29, 1876. 2. Your letter should reach him.

NO SIGNATURE, Lexington.—Nothing can deprive the player of his "age" at draw-poker, except his passing out of the game.

A. P., San Rafael.—There are at least a dozen works on billiards. The best is Michael Phelan's "Game of Billiards."

SUBSCRIBER, Salem.—In case of a misdeal at seven-up, it is optional with the next player on his left to make the dealer deal again or to take the deal himself.

CONWAY.—Any club will be allowed to play with a League club, if they can show the latter that the receipts will pay for the trouble. The Stars can play the Cincinnatis.

WM. J. G.—"Henry V" was produced at Booth's Theatre, in this city, Feb. 8, 1875, and was withdrawn April 24, having run eleven weeks.

H. McC., Chicago.—Fanny Forrest has been in retirement so long that we have lost all trace of her. A letter addressed in care of this office may reach her.

INQUIRER.—Etta Berger is married and living in retirement. Louisa Berger (Mrs. Sol. Smith Russell) died in Jackson, Mich., March 30, 1872.

D. D., Rochester.—Delehanty and Hengler dissolved copartnership at the close of the season of 1874-5. We cannot give the date of their last appearance together.

E. C. F., Toronto.—1. We do not guarantee anybody. 2. Col. T. Allston Brown, 9 West Fourth street; Simmonds & Wall, 10 Union square, this city.

AGAR SHOP, Milford.—1. The Bostons are still champions. 2. Because St. Patrick is the patron saint of Ireland. 3. No.

D. S. G., Niagara Falls.—The better course would be to communicate with the parties who signed the card, and thus save newspaper warfare.

NO SIGNATURE, Chicago.—H. F. K. wins. C is entitled to beg, and can make A deal again; or C can himself deal, if he wishes to.

H. M., Sodiana.—1. The order of counting at pedro is high, low, jack, game, pedro. 2. There is no order at cassino.

DECLINED—"Since the Days that We were Free," "Among the Things We Love," "Wipe Off Your Chin," "Gumbo Nig."

CONSTANT READER.—The best recorded standing wide jump is 13ft. 7in., by J. Greaves, at Bardsley, Eng., last September.

H. S. W.—For hardening the hands use the juice of a lemon; to prevent the feet blistering, use a preparation of vinegar, salt and water.

ALBERT W. LOFTUS, Brockville.—1. The late Tom Sayers was born at Pimlico, near Brighton, Eng. 2. We do not understand your second question.

C. M., Brashear.—At cassino a player can have two seperate piles at once.

D. S. K.—A professional billiard-player is, in brief, one who makes a living by being connected with billiards.

J. A. P., Milwaukee.—The Great Eastern first reached our harbor June 28, 1860.

STARBUCK.—An exposed trump should be treated as a dead card—valueless for the purpose of taking a trick.

HAWKSHAW.—A will be entitled to all he can make; B can count nothing.

RED HAND, New Bedford.—Nel. is out on the high-jack, as jack turned up counts at once.

CONSTANT READER, Rochester.—Most probably he will not receive it through that channel.

J. A., Fenton.—Seventy-five cents for each insertion, in a space of five lines.

NICOLO NORTON.—For three months, cash in advance, thirty-nine dollars.

H. C. W., Pittsburg.—1, 2. Yes. 3. The game counts eleven, as described.

G. W.—The player, having looked at his cards, is excluded.

J. L., Nashville.—James M. Kelly is a circus proprietor, and never appeared in the arena.

E. H. B., Boston.—No answers by mail. Joseph F. Wheelock is acting at the Portland (Me.) Museum.

LADY EMPIRE.—From ten to thirty people, according to the burlesque you produce and whether choruses are given.

J. SICKELS, Port Chester.—Ed. Searles, Bob Way, and others.

B. C. D., Baltimore.—Inquire at the Mayor's office, in your city.

RIDEAU HALL, Ottawa.—THE CLIPPER ALMANAC, price 15 cents, will give the information wanted.

J. H. S., Minneapolis.—1. Send to Ed. James, as directed in advertisement, for a catalogue. 2. No; leave it alone.

JERSEY.—Get a copy of "Physical Exercises," obtainable from Ed. James, whose advertisement read.

CENTENNIAL.—The present calculation is to begin the Centennial Exhibition on May 10 and close it Nov. 10.

MACK.—Ace counts both ways at "straight" poker. It will head the king or precede the deuce.

R. W., Philadelphia.—Just step down to the Delaware River and settle that dispute between you.

N. B. H., Dubuque.—That is what is called railroad euchre, and four points can be made in that way.

H. H. H., Boston.—Your antagonist's high counts one point in the game, and you do not "Roxbury" him.

HOPE, Rochester.—Address him as directed in the advertisement.

G. W. T., Pine Grove.—We cannot undertake to recommend any firm.

R. H. G., Philadelphia.—Four 3's and a 6 count 20, viz., eight by 15's and 12 for a double-pair-royal.

DOUBLE F.—Inclose 50c. to Ed. James, as per his advertisement, for rules of cribbage, etc.

GUS S., Cleveland.—It might have answered while the trial was in progress, but it is too late now.

BARTENDER, Providence.—1. See advertisement on fifth page for price of a work on the subject. 2. Patsy Sheppard.

INSLEY.—Write to Willmer & Rogers, 31 Beekman street, New York.

J. M., New Orleans.—How large is the Custom-house in your city?

J. HAMILTON.—Radical relief is to be found only in application of the tweesers.

SQUARE DEAL, Hartford.—The Peace Jubilee in Boston opened June 17, 1872, and closed July 4, that year.

H. H., Archbald.—There is no need of shutting it off. The gas will burn as fast as it escapes.

T. M. C., Providence.—The first game is to be played on April 14, second on 17.

W. M. N., Columbus.—We have no knowledge of the whereabouts of J. Holmes Grover since he left your city.

C. P. M., St. Catherines.—Mrs. J. A. Oates has frequently acted the leading role in "The Daughter of the Regiment."

R. McK., Brockville.—You are not too old to learn another trade.

I. J. M., Baltimore.—Something similar has already appeared.

JOHN C. BLOOD.—1. The number you want is out of print. 2. $5 per year.

ROBT. ELLBRICK.—Yes; have one for you. Where shall we send it?

J. A. K. JR.—Will look over our files and inform you of the result.

J. R. LEVINS.—1. Subscription expires with No. 5, Vol. 24. 2. See outside page.

JULIA PALMER.—1. Three trays and a five, with a 4 turned up, count 21 at cribbage. 2. Nineteen cannot be held.

DANIEL O'CONNELL.—Tom King did not break Heenan's shoulder.

SACRAMENTO CITY.—1. No. 2. The match between Heenan and Sayers ended in a draw.

A. W. R., New Britain.—The measurement should be taken about eighteen inches from the inside edge.

C. S., Covington.—In nautical parlance you are right; and so, in point of common sense, is your opponent.

TEN-YEARS READER.—A is out on the call. Cards do not go out first.

J. J. McD.—Will answer next week.

J. B. C. M., Sidney.—The Prince of Wales married the Princess Alexandra of Denmark on March 10, 1863.

J. M., Brooklyn.—Your question arrived too late; but will endeavor to answer in our next.

G. F. R., Philadelphia.—It is not good enough to publish.

M. J. H.—We have not the record of Dr. Charles A. Gray.

C. S. F.—Jack is high card in cutting for deal at euchre.

O. B. D.—Address a note to Columbia College, this city.

W. E. W., Lowell.—News items are always acceptable.

W. V. J. E., Bridgeport.—N. G. stands for "No Good."

ANXIOUS, Cincinnati.—We have no time to look it up.

J. F. D., Detroit.—See answer to "E. C. F., Toronto."

F. F.—We cannot advertise them in this department.

X. Y. Z., Bangor.—Dealer must help B immediately.

XENIX, Louisville.—Address the publisher, this city.

CONSTANT READER, Indianapolis.—We cannot say.

INQUIRER, Ottawa.—A is out on his game point.

J. A. C., Adrian.—B should not raise his hat.

L. E. S., Detroit.—B takes the watch.

KENO, Macon.—Lotta is not married.

D. S., Providence.—$2.50 is the loss.

MATHEMATICS.—$45 and the boots.

KELLY, Taunton.—Cannot say.

MELLUSS.—See answer to A.

ALTHOUGH our American Sexton made grave efforts to put under ground the "French billiard" Vignaux in the recent encounter in Paris, he failed to gather him in, and lives to "mourn the hopes departed." But our faith in the young American expert has not been lessened by the result of the match of March 31; on the contrary, he is to be commended for the display he made under somewhat depressing auspices—he was almost fresh from a lengthy sea voyage, and was not yet firmly placed on his land legs; he encountered the wily Frenchman on his own ground, with the sympathies of his countrymen all in his favor and in opposition to the young American; to add to the latter's annoyance and discomfiture, the bystanders spoke and acted in an unintelligible manner, the result of their early education, probably; and, instead of expressing themselves in United States language, gave vent to their feelings in incoherent ravings incidental to life in Paris. Under all the circumstances, young Sexton made a creditable display, and we trust that some proper acknowledgment of his efforts to win will be made on his return to New York.

ARRANGEMENTS for the Centennial International Billiard Tournament have been made, and the competion will take place in Horticultural Hall, Philadelphia, commencing May 15, and continuing until May 27. There will be five thousand dollars in money prizes awarded, and the tournament is to be free to all professionals of acknowledged skill and standing. Full particulars are given in the billiard department in this issue of THE CLIPPER. Broad street, from Locust to Spruce, ought to present a lively appearance during the progress of the tournament, for there will be open at the same time the Academy of Music, Kiralfys' Alhambra, and the Coliseum, all within a stone's throw of one another.

STRAWBERRIES!—It is in no spirit of braggadocia that we inform our strawberryless readers that, through the kindly forethought of Geo. W. Sullivan of Charleston, S. C., on the 30th March, we were placed in possession of a couple of boxes of the early strawberries peculiar to that favored region. Rich, ripe, and of delicious flavor, these early berries almost made us sigh, like John Mitchell, for a plantation in South Carolina well stocked with strawberries and cream. Mr. Sullivan will please accept our thanks for his luscious contribution, which was not declined.

REALLY our sharpshooters have done and said sufficient to induce a representation of the riflemen of England to take part in our proposed international rifle-shooting competition. Ireland and Scotland have cheerfully concluded to send over representative teams, and it would have added much to our gratification had England accepted America's invitation; but, as she has not done so, it is to be hoped that no further inducements will be held out to her.

BASEBALL-PLAYERS deny that a *good, big inning* makes a bad ending; and the players are right.

OLD PROBABILITIES, in his commendable efforts to quell the recent storm, found it a *lay Boreas task!*

AN OLD TIMER—an ancient watch.

A WORD FOR THE TOILER.

The Centennial Exhibition is announced to open on the 10th of May; and as it promises to be a display such as will not again be witnessed in a lifetime, nearly everybody will be anxious to "take it in." In this connection we beg leave to suggest that employers extend a helping hand to those whose limited means will not admit of their going to Philadelphia unaided. The Centennial Exhibition will show us the industries of the world, their rise and progress; the arts and sciences will be there exhibited; and everything tending to the comfort, to the benefit of mankind, will be represented in this raree show. Let employers give some little consideration to those by whose labor and practical knowledge they are rising into prominence before the world and accummulating fortunes. This is the hundredth anniversary of the nation's birth, and the entire American family should be given an opportunity to show their appreciation of the blessings conferred upon them by the signing and promulgation of the Declaration of Independence. Employers should be considerate and liberal this year, if never again. Why not give every employe a few days' leave of absence, with salary and wages running on, in order that one and all may view the wonders to be seen in Fairmount Park? If employers will not *give* their time, let the worker have an opportunity to work ahead a little—an extra hour every day would place to his credit a few days' respite from labor during the height of the exhibition. But surely no man with the suspicion of a soul in his composition can refuse to devote a few days' furlough to those in his employ on such an occasion as the celebration of the Centennial of Freedom. We trust that our contemporaries will call attention to this suggestion, and say a word in behalf of the poor man. Let the press throughout the length and breadth of the land use its powerful influence in behalf of a class who have but their honest toil to aid them, and through whose labors and sacrifices the Union has risen to its present proud position among the nations of the earth. The workingman, the artisan, the agriculturist—all classes, in fact, by whose industry the world moves—should be given freedom to examine the products of the world to be displayed at the Centennial Exposition. We ask a full and complete holiday—and all that the word implies—in behalf of the humble toiler.

THE CENSUS of Philadelphia is being taken this week. We are surprised at this intelligence; for, had the authorities postponed the work until the 4th of July, a better showing would be the result, owing to the anticipated addition to the population on that day.

THEY ARE COMING, Brother Jonathan, ten hundred thousand strong; and thousands of passages have already been secured on the steamers plying between Europe and the United States during the Spring and Summer.

THEY HAVE all sorts of buildings on the Centennial grounds except an insane asylum. An edifice of this character ought to do well while the exhibition lasts.

"HE WAS A STRANGER, and they took him in," and charged him twenty-five cents for a small cup of coffee and a little roll, on the Centennial Grounds, last Sunday.

SINCE THE BREAKING-AWAY of the Lynde Brook Reservoir, and the cutting-down of houses, dams, etc., Massachusetts people need no longer talk about their "Worcester unabridged."

HOUSE-HUNTING is now in order; and in this connection we might suggest that inquisitive people may find suitable apartments in *rooms that communicate!*

DANA was "three years before the mast;" but if the Senate doesn't make better progress than it has been making, he is likely to be five years before the masters.

WHEN A "snare-drummer" is advertised for in *our* columns, it may be well to have it understood that it has no reference to "*commercial* travelers."

DURING the past week or two the papers have had very little to say about the Brooklyn scandal. It is because the Washington scandal is a later sensation.

WOULD IT be disrespectful to call a *win some* man a *gambler?*

NEWS OF THE WEEK BOILED DOWN.

⁂ On March 27: It was reported that the brig A. Porter of Annapolis, N. S., was wrecked on White Island, March 26, eight men being lost......Twenty-five out of forty of the collieries owned by the Philadelphia and Reading Coal and Iron Company resumed work......Cable dispatches stated that the survivors of the wrecked emigrant ship Strathmore lived upon the rocks for six months, subsisting upon sea-birds and their eggs; that £1,250,000 is still wanting to complete the payment of the Turkish coupon due in January last; that Thomas Power, first mate of the American ship Marcia Greenleaf, was acquitted at Liverpool, Eng., of the charge of shooting two of the crew at sea on Jan. 19; that the American schooner Eddie Waters, Capt. Barnes, had stranded at Mossel Bay, and would become a total wreck; that Councilor Von Novikoff, Ambassador of Russia at Vienna, Austria, since 1870, had resigned in consequence of a misunderstanding with the Austrian Premier; and that a Papal brief, addressed to the Archbishop of Toledo, denounces liberty of worship in Spain as loading the State with a great crime, and paving the way to the persecution of Catholicism......George P. Bellis committed suicide by shooting at Boston, Mass. ......Talbott Denmead ended his existence in like manner at Baltimore, Md......Thomas W. Piper of Boston, Mass., was sentenced to be hanged for the murder of Mabel Young. ......Louisa Fuchs was struck by a locomotive and killed at Newark, N. J......John Daly was accidentally knocked into the river and drowned near Guttenburg, N. J......Losses by fire: Gustave A. Tudick's house, Bay Ridge, L. I. —loss $15,000, fully insured; Lammen's elevator, with grain, and G. H. Smith's warehouse, Cedar Grove, Wis.—loss $12,000; a portion of the business part of Blenheim, Ontario......Suicides: Miss Louisa Schuyler, by shooting, in this city; Thos. L. D. Ball, by hanging, at Roseville, N. J.; Joseph G. Lamb, aged 63, by shooting, at Norwich, Ct.

⁂ March 28: News from abroad was to the effect that nearly five hundred pilgrims were lost by the wrecking of the Japanese steamship Jowad in the Arabian Sea; that by the explosion of a boiler on the Glasgow and Southwestern Railway, in Scotland, five persons were killed and another wounded; that Charles Brent, charged with forging and uttering a check for $15,000 on the Falls City Tobacco Bank of Louisville, Ky., was held for extradition in London, Eng.; that a Universal International Exposition will soon be held in Paris; that the Turks refuse to give any guarantee of personal security to the refugees, and show no desire to conciliate them, or to propose acceptable conditions of pacification; that the French Chamber of Deputies had voted a grant of $350,000 for the relief of the sufferers by the recent inundations; that the boiler of the Spanish steamer Elvira exploded and the vessel sank off Rapages, many persons on board being killed and wounded; and that the Papal Nuncio and Spanish Bishops had petitioned the Cortes in favor of Catholic unity......Augustus Loffel, residing in Brooklyn, L. I., was driven by want to commit suicide by swallowing a dose of poison......During the prevalence of a severe storm, which did considerable damage in several States, a house was blown down in Brooklyn, L. I., and a woman and child killed......Joseph T. Odel was killed and several others wounded by the explosion of a boiler in Newark, N. J......Losses by fire: Thomas J. Carlisle's residence, at Chattanooga, Tenn.—loss not stated, insured for $9,000; the Hinsdale House, Hinsdale, N. H.—loss $4,000, insurance $2,000; Legrace's blanket-mill, Holden, Mass.—loss $4,000; insured for $1,000.

⁂ March 29: Ex-Governor John A. Dix was elected by the New York State Legislature Regent of the University, in place of P. M. Wetmore, deceased......Joseph Hall of Boston, Mass., killed his wife and then committed suicide. ......It was announced per cable that the appeal of Carl Vogt against the death-sentence was denied by the Belgian Court of Cessation; that the capital required to test the practicability of the proposed tunnel under the English Channel is being rapidly subscribed; that M. Streckeisen, Bischoff & Co., merchants of London, Eng., had failed—liabilities $600,000; that the American bark Metis, Captain Kent, was wrecked on the Palanoc Shoals, and the American shooner Silver Star, Captain Mahoney, was burned at Para, recently; that Count Von Arnim has heavily mortgaged his property, to prevent its sequestration by the German Government; and that a new commercial treaty between England and France is to be negotiated shortly. ......Several persons were injured by a collision between the ferry-boat Fulton and a pilot-boat at Brooklyn, N. Y. ......Losses by fire: About fifteen small buildings at New Orleans, La., loss $25,000, insured for $12,000; Eichel's tobacco warehouse and stemmery, Evansville, Ind., loss $48,000, insured for $26,500; Mayor Emerson Wight's brick block, Springfield, Mass., loss $15,000; Austin's grocery, Boreland's drug-store, and other houses, Tenelow Falls, Ont., loss $10,000; Mrs. O'Neil's frame building, Fall River, Mass., loss $10,000, insured for $6,100; the Portland Company's lobster-packing factory, Prospect Harbor, Me., loss $8,000.

⁂ March 30: The Lynd Brook Reservoir, near Worcester, Mass., burst, the immense volume of water thus let loose sweeping everything before it as it rushed through the valley. The reservoir covers 140 acres, and has a capacity of 670,000,000 gallons......The Judiciary Committee reported to the U. S. House of Representatives five articles of impeachment against ex-Secretary Belknap......The Committee on Centennial Celebration decided to report favorably on the additional appropriation by Congress of $500,000 for representation of the departments at the Exhibition. ......Cable dispatches announced that the plague has reached Bagdad, where there were ten cases daily; that a cessation of hostilities from March 28 to April 10 had been agreed upon between the Turks and Herzegovinian insurgents; that Serbia had raised a forced loan of $2,400,000; that the South Slavonians are assured that, although Russia is hardly in the position to extend immediate succor, she will neither coerce them by violent measures, nor allow another power to coerce them; that Norton & Co., proprietors of the Manchester Steel Works, Newton Heath, Eng., had failed for $250,000; that the Gibraltar authorities have released the Spanish guarda costa recently captured by English merchantmen; that the official report of the investigation of the dynamite explosion at Bremerhaven stated that Thomas' real name was Alexander Keith Jr., that he was born in Halifax, N. S., from which place he, in 1864, absconded with about $200,000 intrusted to him to buy provisions for the Confederate army; and that seven French Communist refugees had been ordered by the German authorities to quit Alsace-Lorraine......A young lady named Wentworth and a six-year-old boy were killed by the accidental discharge of a shot-gun, near Meadville, O......Welch, the Utica, N. Y., burglar, was sentenced to five years' imprisonment......It was reported that, during a snowstorm on the 27th, Mrs. George Holton and two little children were frozen to death near Wamega, Kansas......Abraham Jackson, a lawyer, forger and swindler, was sentenced in Boston, Mass., to ten years in State-prison......William Griffin of Williamsburg, L. I., inflicted probably fatal injuries upon his wife, Jane. ......*Losses* by fire: The Phoenix Hotel building, at Hoosac Falls, N. Y.—loss $30,000, insured; G. Alli, brass manufacturer, and other firms, in this city—loss $22,000; the Erie Railway depot, Lake View, N. J.—loss $4,000, insured for $2,000.

⁂ March 31: Telegrams from abroad were to the effect that $30,000 were recovered from the wreck of the German steamer Schiller to-day; that subscriptions are being raised to enable a number of French workmen to visit the Philadelphia Centennial Exhibition; that complaint was made that the Spanish Government demands from British subjects payment of the war tax and arrears thereof, together with the quota of the forced loan, while the French and German residents are exempted, and that four hundred Italian emigrants were to embark at Havre for New York in a few days......The U. S. House of Representatives passed, by a vote of 122 to 100, the bill appropriating $165,000 for the making and issuing of United States notes, and directing the Secretary of the Treasury to issue silver coin of the denomination of ten, twenty, twenty-five and fifty cents, in redemption of an equal amount of fractional currency...... George Kreutzer, proprietor of a public-house in this city, was knocked down and perhaps fatally beaten. ....C. S. Bell testified before the House Committee on the War Department Expenditures that he was employed by General Babcock and Colonel Luckey to go to St. Louis and procure the destruction of such documentary evidence against the former as was to be used in his trial......The U. S. Senate adopted a resolution ordering an investigation into the Mississippi election......After making a will directing that his body be sold to the highest bidder, to pay the expense of burial, J. W. Jordan committed suicide in Buffalo, N. Y......George Miles, the Barre Bank robber, was sentenced to fourteen years in the Vermont State-prison......Thomas Fay and Bartholomew Coffin were killed, and C. W. Field seriously hurt, by a boiler explosion at Providence, R. I......Losses by fire: the High School house, at Pittsfield, Mass.—loss $15,000, insured for $6,000; John Foster & Sons' planing-mill, etc., South Hope, Me.—loss $12,000; buildings owned by Mr. Lukert, Father McLaughlin and others, New Rochelle, N. Y., loss about $20,000, partially insured; Messrs. McClave's building, occupied by C. B. Smith and others, East Newark, N. J.—loss about $8,000, partially insured.

⁂ April 1: Isaac Bell, residing near Gardiner, Me., murdered his wife and then cut his throat......The Security Bank of Watertown, N. Y., afforded evidence of its insecurity by failing; liabilities, $100,000......Wm. H. Swift, Clerk of the City Council, at St. Louis, Mo., was indicted for perjury......Martin South was assassinated at his stall in the Frankfort (Ky.) Market. Walter Stevens was arrested on suspicion......Detective Bell, who gave testimony implicating Gen. Babcock and Col. Luckey in an attempt to destroy evidence against the former, was assaulted in a hotel at Washington, D. C.......Over $25,000 was taken by robbers from the office of the United States Express, at Akron, O.......Cable-dispatches stated that M. Gambetta will publish, as soon as the state of siege at Paris is raised, a new popular newspaper, to be called *La Petite Republique Francaise;* that the German Government intends appointing as members of its jury at the Philadelphia Centennial leading industrials like Krupp and Borsig; that Prince Bismarck had attained his sixty-second birthday; that, England having done her best to delay a financial operation enabling Egypt to meet her payments due in London to-day, the Khedive telegraphed authority to the British Government to publish Mr. Cave's report, and solicited France to intervene in order to prevent his signature from being dishonored, and that the necessary sum had been dispatched from Paris to London; and that the Bishop of Urgel, Spain, is to proceed to Rome to resign his See......L. A. Gilbert was sentenced to be hanged at Fayetteville, Tenn., May 26, for the murder of a blind man named William Johnson......Professor R. Ogden Doremus, chemist of this city, filed a petition in bankruptcy; liabilities, $115,079.74; assets, $128,288.90.... Valentine Kaltsiser, aged 25, committed suicide by shooting in this city......William E. Gray, the forger, son of the Rev. Dr. Edward H. Gray, who was chaplain of the U. S. Senate from 1861 to 1869, was arrested in England......Mrs. Lydia Delano of Norwich, Vt., committed suicide......At Binghamton, N. Y., Charles Haggerty was sentenced to imprisonment for life for the murder of John Williams...... Patrick Monahan was shot dead by burglars who had entered his farmhouse, near Watford, Ont......The suicide by drowning of Mrs. Rev. De Forrest Safford of Fairfax, Vt., and Mrs. Annie Stanford of Belleville, N. J., was announced......Losses by fire: P. Davis' Central Hall and two dwellings, at Somerset, Mass.—loss about $11,000; Mrs. Mary P. Hodgin's dwelling, Portsmouth, N. H.—loss $4,000, insurance $2,500; Mann & Holzappel's boot-and-shoe store, West Chester, N. Y.—loss $3,300, insured for $1,600; Patrick Barry's house, Lee, Mass.—loss $8,000, insurance $2,500; Michael Dalton's livery stable, Brooklyn, N. Y., nine horses perishing.—loss $2,000.

⁂ April 2: News per cable was to the effect that the negotiations for the specification of Herzegovinia were regarded as having fallen through, and the powers seriously contemplate armed intervention; that the French Government had canceled the instructions given by the late Minister Buffet, granting the arbitrary powers of withdrawing licenses from news-agents if they sold papers not approved of by the authorities; that Gen. Von Moltke will probably resign his office of Chief of the Staff of the German Army, and be succeeded by Gen. Wortensleben; that the Marquis of Argudin died at Havana, Cuba, from a pistol-shot wound inflicted by Senor Sanchez Ynaga, in retaliation for a blow given by the Marquis as he was leaving a court-room; that the British Government will abandon the title of Empress, but will persevere with the Royal Titles Bill; that the purpose of the forthcoming interview between Queen Victoria and the Emperor William is the conclusion of a treaty for the cession to the German Empire of the right of the Duke of Edinburgh as heir presumptive to the Duchy of Saxe Coburg and Gotha; and that Senor Autequera had been appointed Spanish Minister of the Marine, vice Admiral Durau resigned......The body of Redmond J. Owens was found in Horn Pond, near Woburn, Mass. Foul play was suspected......Losses by fire: twenty-two buildings were destroyed and a number injured at Vermont, W. Va.—loss $125,000, insured for $29,800; D. W. Galloupel's Ocean View Cottage, Swampscott, Mass.—loss $40,000, insurance $27,000; a hotel, two stores, etc., South Hadley, Mass.—loss $20,000, well insured; Hale's Block, Springfield, Mass.—loss $25,000.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

BOGARDUS, Irving—Member of Co. D, Seventh Regiment, N. Y. S. N. G.—Garden City, N. Y., aged 24.

BALLOU, George C.—An extensive cotton and woolen manufacturer of Providence, R. I.—that city, March 26.

BELDIN, Elisha—Had been proprietor of the Railroad and Steamboat Hotels at Burlington and and Bordentown, N. J. So far back as 1839, he had kept a hotel in Sassafras street, Philadelphia—there, March 30, aged 69.

BATTERSBY, Henry—A well-known stone-cutter, who had superintended the laying of the base of the new Public Building and the cutting of the Knights of Pythias Monument. Died of injuries accidentally received at the Exposition grounds—Philadelphia, Pa., March 29, aged 44.

BALLOU, Warren P.—Well-known manufacturer in Cumberland, Md.—there, April 1.

CULKIN, Peter—Ex-Alderman of this city—here, April 2.

DUDLEY, Thomas W.—Conspicuous Mason of Virginia, and father of Bishop Thos. U. Dudley—Richmond, Va., April 1, aged 68.

DENMEAD, Talbot—Senior member of the firm of Denmead & Son, iron-founders of Baltimore, Md. Deliberately shot himself through the heart—that city, March 27.

EDWARDS, Mr.—Voted for General Washington for President in 1789. Born Aug. 12, 1767, and died at Moundsville, W. Va., March 27, aged 108yrs. 7mos. 15d.

EYMA, Louis Zavier—A Parisian journalist, and the author of several books entitling him to literary renown—Paris, March 30, aged about 61.

FOSTER, Arrietta Blauvelt—Wife of David W. Foster of Grand Rapids, Mich., and daughter of the Rev. Dr. Blauvelt—Lemington, N. J., March 26.

GALE, Eliza N.—Wife of Dr. George S. Gale—Brooklyn, N. Y., March 30.

GREENFIELD, Elizabeth Taylor—A lady of color, so named after Mrs. Elizabeth Greenfield, a member of the Society of Friends, whose protegee she was, and who gave her a musical education. She sang in soprano, but could also approach the male bass voice, and was known as "The Black Swan." She had formerly been a slave in Mississippi—Philadelphia, March 31, aged about 68.

HODGSON, William Nicholson—Born in 1801, and for many years a member of the English Parliament—London, Eng., about April 2.

HOLMES, Albert—English violinist and operatic composer—Paris, France, recently.

HUDSON, William—Son of George Hudson, the English "Railway King." Having overstudied, he took an excessive dose of hydrate of chloral, and during mental depression caused by that drug he jumped from a railway platform and placed his head on a rail as a train was approaching—London, recently.

JOHNSON, Captain Charles—From 1840 to 1870 a sailing-master out of the port of Bristol, R. I. Born in Marseilles, France, in 1820—Bristol, R. I., March 25.

McCALLEY, James—Long prominent as a politician or fireman in Philadelphia—there, March 26, aged 56.

JONES, Rev. John J.—Pastor of the North Ninth-street Methodist Episcopal Church, Philadelphia—there, March 30, aged 51.

KERN, Gabriel—A soldier of the War of 1812, and father of William H. Kern, ex-Sheriff of Philadelphia—there, March 26, aged 84.

LAMB, Joseph G.—Ex-State Senator from the Norwich District, and Comptroller of Connecticut in 1857. Committed suicide by shooting himself through the head.—Norwich, Ct., March 27, aged 63.

McMULLIN, Mrs. Ann—Philadelphia, March 29, aged 100.

MEYERS, Solomon—A soldier of the War of 1812—Philadelphia, March 31, aged 92.

PHILLIPS, John S.—Formerly a member of the firm of Phillips & Levering, sugar-refiners of Philadelphia. He was a noted collector of engravings, and his entire gallery is by his will devised to the Pennsylvania Academy of Fine Arts—that city, March 24, aged 75.

PILLON, M.—A noted Greek scholar, and distinguished in the field of letters—Paris, France, about March 28.

RICHARDSON, Mrs. W. A.—Wife of the ex-Secretary of the Treasury. While on her way home from Egypt—Paris, France, March 26, of pleurisy.

STORER, Seth—The oldest living graduate of Bowdoin College, having graduated in 1807. He had for many years been a prominent member of the bar of this city—Oak Hill, Me., about March 22.

SMITH, Hon. James G.—Mayor of Providence, R. I., for two terms, and Governor of the State in 1863-4-5. He also directed or controlled extensive manufacturing enterprises at Willimantic, Ct., and Scituate and Providence, R. I.—Providence, March 26.

SANTER, Charles Ferdinand—A prominent drygoods dealer in Philadelphia until 1865—there, March 31, aged 74.

VAN WYCK, Mrs. Hannah—Relict of Isaac Van Wyck of this city.—Plainfield, N. J., March 29, aged 83.

WATKINS, Gen. N. W.—A half brother of Henry Clay, both being of the same mother. Prior to the Rebellion he had served in the Missouri Legislature. He was regarded as the oldest practicing lawyer in the United States—Morley, Mo., recently, aged 81.

WOOD, Major David Henry—Of Frederick County Va., and formerly of the Stock Exchange of this city—Albemarle County, Va., March 20, aged 55.

WEBER, Anna—Wife of Louis Weber, and daughter of Dr. Charles Buchler—this city, March 29.

WRIGHT, George—Superintendent of the Ordnance Department at Fortress Monroe, Va. He was formerly a resident of Washington, D. C.—Fortress Monroe, March 30.

WALPOLE, Hon. Frederick—Formerly of the British Navy, retiring in 1864 with the rank of commander. In 1868 he was elected to Parliament from North Norfolk. He was also the author of several literary works of repute—London, Eng., about April 2, aged 53.

COCKING.

LONG ISLAND vs. NEW JERSEY.

A main between representative fanciers of Long Island and New Jersey took place on Friday evening, March 31, at Blissville, L. I. There was a large gathering of the votaries of the sport from New York City, Brooklyn, New Jersey and Long Island present. The conditions of the main were that each side should show eleven cocks, at weights running from 4lb 5oz., to 5lb 11oz., and fight all that fell in for $100 each battle, and $500 the odd fight deciding the main. Seven pair were found to have fallen in when the battle-list was hung up in the pit, and the betting at once commenced at even money.

First Battle—The light-weights, two 4lb 5oz. birds, and both darkreds, were pitted. Both went to work quickly and showed themselves quick, hard-cutting fighters, and dead game, giving and receiving punishment without flinching. At last a brain blow from the spurs of the New Jersey champion laid the Long Island bird dead in the pit. Time, 8min.

2. New Jersey sent in a spangle scaling 5lb 3oz., and Long Island a pyle of the same weight. Both were rattling good fighters, and pegged away merrily at each other for 11 minutes, at the expiration of which time the pyle scored the victory for Long Island.

3. Two 5lb 8oz. birds were next produced; New Jersey being represented by a black, and Long Island by a light-red. After fighting a short time, the Jersey bird received a hard hit, turned tail, and refused to continue the contest, Long Island scoring a second victory.

4. Both sides were championed by blacks, each scaling 4lb 9oz. Rarely has a better contest been seen than these two made, hit for hit, fly for fly, being the order from the moment they were put down. At the end of six minutes the Jersey bird was hors du combat, and Long Island credited with the third victory.

5. The betting was now $100 to $80 on Long Island winning the main, with few takers. New Jersey sent in a black against a Long Island red; weights, 5lb 6oz. A short fight, and New Jersey won, amid the applause of that division. Time, 4min.

6. New Jersey produced a pyle and Long Island a darkred; weights, 5lb 3oz. The darkred scored a clever win after 6 minutes' fighting.

7. Each side pitted a darkred scaling 5lb. This proved the longest and best fight of the evening, lasting 22min., and was won by Long Island, who thus secured the main and money.

JAMAICA vs. NEWTOWN, L. I.—A main between these Long Island towns came off on Friday evening, March 31, at Jamaica. It was for $30 each battle and $300 the main, each side showing ten birds. Five pair fell in, and Newtown won the main, scoring three battles out of the five fought.

BOWLING.

TERPSICHORES vs. NASSAUS.

On March 31 the second game of the series between the second teams of the Nassaus of Williamsburg and the Terpsichores of New York was played on the alleys of the latter club, at the Germania Assembly Rooms, in the Bowery.

TERPSICHORE.	Strikes.	Spares.	Breaks.	Totals.	NASSAU.	Strikes.	Spares.	Breaks.	Totals.
Mercker	5	2	3	176	J. Bulger	2	2	6	142
Keifer	1	2	7	117	Hall	0	1	9	90
Greentree	2	4	4	159	"John"	3	2	5	135
Roll	2	4	4	150	Field	1	5	4	148
F. Schultz	3	3	4	147	J. Grum	1	6	2	157
H. Grob	0	2	8	108	Irwin	1	2	7	107
Martin	0	2	8	127	White	0	3	7	113
Escher	1	6	3	153	McAuslan	4	3	3	177
Denhard	1	2	7	119	McFarland	3	4	3	159
Hersch	0	2	7	106	West	1	2	7	110
Totals	15	34	52	1356	Totals	15	28	55	1338

Terpsichore	129	255	396	522	644	785	926	1065	1198	1356
Nassau	133	259	385	516	644	765	925	1071	1204	1338

Umpire, Joe Parker of the Nationals. Scorers—Messrs. E. C. Biele and R. H. Orr. Time, 2h. 20m.

A RETURN GAME of ten-pins between the Portsmouth and Chillicothe, O., Clubs was played at Portsmouth on Tuesday, March 28, and resulted in the success of the first-mentioned team, who came out with a lead of 766 points, the respective scores being 4,690 to 3,924. In the first game, played at Chillicothe on March 4, the local players won by a score of 4,321 to 4,137.

TERPSICHORE vs. GRAMERCY BOAT CLUB.—The first of a series of games arranged between the above clubs was played on Saturday evening, April 1, at Bessing's Alleys, in the Bowery, this city. The bowlers of the famed boating club came out in force, and won the game by a score of 1,389 points to 1,422.

BILLIARDS.

THE INTERNATIONAL CONTEST.

Vignaux and Sexton in Paris.

DEFEAT OF THE AMERICAN.

AN UNEXAMPLED "AVERAGE."

The international match at billiards—the first ever instituted, and conceived by American enterprise and prosecuted by the pluck of the youngest of leading American players—has been decided. The American representative has been defeated, but his reputation, so far from being tarnished, is augmented by the manner of that defeat. When William Sexton consented to cross the ocean and confront so strong a player as Maurice Vignaux, his calculation was that the Toulouse expert would have to average at least fifteen points to the run to beat him. This, it may be remarked, is an exceptional performance, having, in a public game of 600 points between players evenly matched, been accomplished only by Vignaux and Sexton, the former having averaged 15.15-39 in defeating A. P. Rudolphe on Feb. 23, 1875, and Sexton having also averaged 15.15-39 in defeating George F. Slosson on Jan. 27 last. This had been surpassed by both Vignaux and Rudolphe in games of record, but in the case of neither was the game of so great a length as 600 points. It had also been surpassed by Francois Ubassy at Nixon's Amphitheatre, Chicago, Ill., on June 12, 1873, who averaged 17.35-45 in a game of 800 points; but he was giving the long odds of 300 in 800 to a then third-rate player, and, besides, had individually nothing at stake, the contest, although for $250 a side, partaking rather of the character of one game of a series of exhibitions, rather than that of a regular match. But all of these high averages, which such players as Garnier, Daly, Slosson and the Dions have been unable to approach except in the short games of tournaments, have now been thrust into the background by the record of the contest in Paris, in which even the loser has fallen but little behind the best previous average in a match of 600 points between players of presumed equal strength. When it is considered that Sexton did not arrive in Paris until March 11, and that at our advices from there of March 14 he had not yet begun practice, the table not having arrived, his average of 14.25-31 is a veritable marvel. It is safe to assert that, had Vignaux come over here and in two weeks' time have played Sexton in this city, Vignaux would not have done so well.

SKETCHES OF THE PLAYERS.

MAURICE VIGNAUX was born at Ismathan, France, June 20, 1847, and his introduction to the billiard table dates from 1863, when he began playing in Toulouse, of which city he is still a resident. When Francois Ubassy returned to France after having made his first visit to this country, it was his intention to bring Vignaux back with him. Vignaux declined to come; but on Ubassy's second return to France he overcame Vignaux's objections to a transatlantic voyage, and the twain landed in this city on Oct. 8, 1874. Vignaux's first public performance in this country was at Tammany Hall, this city, on Oct. 20 following, the occasion being the testimonial to William Cook, then the champion of English billiards, upon the eve of his departure for home; and Vignaux's first exhibition in his own behalf was at A. R. Samuells' room, Brooklyn, on Oct. 21, being assisted by Ubassy. His American career as a match-player was begun in a tournament held at Tammany Hall, this city, from Nov. 4 to 13, 1874, in the course of which he beat George F. Slosson (making against him his then best run, 159), Edward Daniels (making against him his then best average in a game of 300 points, 16.12-18), Cyrille and Joseph Dion, Francois Ubassy and Albert Garnier, the only one to defeat him being A. P. Rudolphe by a score of 300 to 259. The first prize ($1,351.44, and the medal typical of the three-ball championship of America) thus fell to Vignaux, who on Dec. 8 following, for $500 a side, defeated Cyrille Dion by 800 to 772; on Dec. 30 next succeeding defeated Joseph Dion for the medal and $500 a side, by 600 to 538; on Feb. 22, 1875, by a score of 600 to 556, defeated A. P. Rudolphe for $1,000 a side and the Challenge Cup typical of the three-ball championship of the world, which Rudolphe, on Dec. 10, 1874, had won from Garnier, its original holder, by a score of 600 to 387; on Feb. 23, 1875, defeated Rudolphe for $500 a side and the medal, by 600 to 326; on March 25, for $500 a side and the same medal, defeated Cyrille Dion by 600 to 543; on April 26 had the medal taken from him on a technicality by Garnier; and on April 28, in a new match for $500 a side, but for no championship, was beaten by Garnier by a score of 600 to 258. Meanwhile, or from April 1 to 14, 1875, he had participated in the Brooklyn tournament, in which he won second prize, $400. It is almost needless to add that neither in the game of April 28 nor in the Brooklyn tournament was Vignaux beaten on his merits, and it is sufficient to say that in both instances he was the victim of a combination. In company with Francois Ubassy and Isidore Gayraud, he sailed from this city for France on May 1, 1875, bearing with him the Challenge Cup, of which no one had been able to deprive him. During his intermediate residence abroad he has for a considerable period been connected with a billiard-room in Toulouse, where, in November and December of 1875, he played M. Piot for 2,000 francs, and defeated him, after a severe struggle, in a three-ball game of 5,000 points.

WILLIAM SEXTON.—This player came from the same section of the country that, long before he was ever heard of, gave billiards a Melvin Foster and a William Goldthwait. Sexton was born in Burlington, Vt., on April 8, 1854, and our earliest recollection of him is as an attache of Wright's room, this city. Leaving there, he was superintendent of P. D. Braisted's room, 14 and 16 Fourth avenue, this city, in 1873-4, and it was there that he first gave promise of achieving greatness as a player. Withdrawing from Braisted's late in 1874, he assumed charge of the tables at the Grand Central Hotel, and about the following February went to Albany as superintendent of Mason's room. Here he remained until the Summer, and meanwhile had beaten Charles Effler at the three-ball game by 500 to 462, and at the four-ball game by 1,500 to 585. Returning to this city, he was unemployed for a while, spent some weeks among the rooms of Philadelphia, then went westward, and on Aug. 12, 1875, at Yatteau & Twitchell's room, Rochester, gave Byron Gillette 100 in 500 at the three-ball game for $100 a side, and beat him by 54, the winning average being 9.14-54. In October following, he was engaged as superintendent of O'Connor & Murphy's Columbian Room, Twenty-second street and Broadway, and when, in December, that house was transferred to Messrs. Rice & Downing, he was re-engaged at a salary of $1,800 a year. He remained with Rice & Downing until Jan. 22, having meanwhile traveled with Garnier giving exhibitions, and on Feb. 16 he opened the room at 229 Broadway, of which he is the present proprietor. It was while he was with Messrs. O'Connor & Murphy that he was entered in the first tournament in which he ever participated. In this, which began Nov. 15, 1875, and closed Nov. 22, he tied Garnier and Slosson for third, fourth and fifth prizes; and but for the unexampled circumstance that the highest averages of the tournament were made against him, C. Dion and Garnier each reaching 30 in 300 points, he might have secured either first or second prize. The first attempt to match him against a player of mark was on Oct. 18 last, when he challenged Garnier to give him the same odds as Rudolphe had given him. Garnier declined, his declination being based upon the ground that he had retired from the public arena, and would never again play a match. After the November tournament had closed, the late Chris. O'Connor offered to match him to play every one of his competitors in that affair, each for $500 a side. Nothing came of this proposition, however; and Sexton's first regular match in this city was with George F. Slosson. It was made for $500 a side, was played in Tammany Hall on Jan. 27, and was won by Sexton by a score of 600 to 482. Having challenged Vignaux to play for the Challenge Cup, he sailed from here in the City of Richmond on Feb. 26, accompanied by John D. O'Connor of the Union-square Rooms.

THE GAME.

The details are meagre. The match was played on the date announced by us as the probable one when Sexton sailed away. It was also, as in that article we predicted would be the case, played in "private," there never having been a public billiard contest in France. According to the cable, the game was played on Friday night, March 31, at the Grand Hotel. Probably the tables therein were removed, and the contest took place in the billiard-room. It must have been nearly ten o'clock when play began, or else there was some unusual delay during the progress of the game; for the cable reports that it was not over until nearly one o'clock. The cable also reports that there was intense excitement among both Americans and Parisians, and that many amateurs from London, with some professionals, were in attendance. Sexton seems to have won the lead, as the innings are reported as even. As Sexton has never heretofore been a "weakener," and as Vignaux scores the bulk of his points by a style of what may be called "wide nursing," peculiar to himself, it is probable that towards the close he made either one long run, or two telling runs close together. The first dispatch received at O'Connor's rooms, this city, gave the state of the game as—Sexton, 303; Vignaux, 325. The second announced Sexton as 433 to Vignaux's 342, and the third and final one gave Vignaux 600 and Sexton but 459. It is quite possible that the second dispatch has been misinterpreted, and that in reality Vignaux was 91 ahead; for it is another unexampled circumstance in billiards if Vignaux scored *two hundred and fifty-eight* while his opponent was making *only twenty-six*, and that opponent a player of such admitted nerve as Sexton. We shall anxiously await our Paris correspondence for a proper elucidation. Although in no marked sense a nurser, his forte being around-the-table play, yet Sexton has the credit of having made the best run, which was 129. If there was no error in the dispatch placing Sexton at 433 and Vignaux at 342, then in all likelihood Mr. O'Connor sent that dispatch immediately after Sexton had run 129, the number of innings being then uneven, Sexton having had one more than Vignaux. The delay in opening the game may possibly have been due to the fact that, instead of in the billiard-room, the contest took place in the dining-hall of the Grand Hotel, into which thousands of people could have been crowded. It is the further to be recorded of this match, exceptional in so many of its features, that it is the first, whether of 600 points or 400, won by Vignaux in which he has at any time had "the worst of it." Heretofore in his winnings he has either led his opponent almost from the start, or been at least close up with him. When led much himself, he has been beaten, save on Dec. 8, 1874, when Cyrille Dion, with a run of 127, led him 86 in the 35th inning; but as that game was 800 points up, both had then about 400 yet to make, and Vignaux at once reduced Dion's lead by running 52. The average betting in this city was $100 to $70 on Vignaux.

THE BITERS BIT.

We have in previous issues referred to the opposition manifested towards the match by parties in this city. When from the first dispatch sent to O'Connor's room it was evident that Vignaux was making no headway against the boy, these croakers of evil announced, in simulation of mystery, that Mr. John O'Connor had accompanied Sexton for the purpose of *buying* Vignaux. This, coming from the professed friends of Vignaux, was scarcely complimentary to that player, but yet all the more credible in view of its source. When the second dispatch came, these croakers became bolder. Their whispers developed into action. *They* had "things dead to rights," and they went around buying pools on Sexton! These gentlemen are in a certain sense public personages, being connected with the billiard business, and therefore interested in the integrity of the game; but we fancy that, despite their desire ordinarily to see their names in print, they would not care to have them blazoned in this connection.

RETURN OF SEXTON.

Sexton will come back to us empty-handed. The $400 he would have received had he been victorious he has now no claim upon. But his pluck in making a round journey of six thousand miles, to compete with the strongest player of three-ball caroms this country has ever seen, deserves substantial recognition. What could not be promised him before he went away can very appropriately be accorded him upon his return. Had he won the match, a testimonial in the form of a purse would have awaited him here; and, now that he has lost—having been beaten in a game without parallel, whether viewed from a patriotic standpoint or in an artistic sense—he needs it all the more. What billiard-room will take the initiative in instituting a surprise for this pluckiest of players, who is probably now on the broad ocean once more?

THE CENTENNIAL TOURNAMENT.

Appended is the prospectus of the forthcoming Centennial Tournament, the opening game of which will be played at Horticultural Hall, Philadelphia, on May 15. We were misinformed last week as to the number of prizes being eight, with $1,500 as the leader. The Committee have decided to add $1,000 to THE CLIPPER prize of $1,000, and thus the winner-in-chief will receive $2,000; to the second winner is given $1,200; and as this leaves but $1,800, there are but four other prizes, viz., $800, $500, $300, and $200. We were also led into an error in announcing that a compromise had been entered into, by which the French game would be played in Philadelphia in May, and the Centennial game of our own proposition in that or some other city next Fall. If any tournament is instituted next Fall, it will be at cushion caroms. So far as THE CLIPPER cares to exercise any voice in this matter, the entries are open to all, and no entry-fee is to be exacted. "Open to all" has necessarily to be largely nominal, however; for, as not more than forty-five games can well be played, not more than ten entries are permissible. The calculation is that Messrs. Vignaux and Piot, the two Dions, Rudolphe, Sexton, Slosson, Shaw and Foster will enter, leaving a place still vacant for Garnier, and assuming that Maurice Daly will remain in Florida. As soon as it was announced that the French game would be played, we proposed to cut the money up into eight prizes, with $1,000—a splendid recompense for two weeks' work—as the leader; and it was understood, finally, that the first prize should be not more than $1,500, thus leaving room for seven others. But the programme has been changed, not only in this respect, but also in another; and we can only hope that those changes were made in the interests of the tournament in one case, and for the greatest good of American billiard-players in the future. The prospectus, with its powerful endorsements, is here given:

The tournament to be open to all professionals of acknowledged skill and standing. Should there be more than ten entries, the committee reserve the right to select that number of contestants from among those having the best record.

The game will be the scientific and artistic three-ball carom, 300 points up, with 2⅜-inch balls, on a 5x10 Standard American Table. The Collender International Challenge Cup Rules to govern the playing.

Each player to contest with every other player, the winner of the greatest number of games to receive first prize, and the remaining prizes to be awarded according to the record of each contestant in the tournament.

The Subscription Purse of $5,000 will be apportioned as follows: First prize, New York CLIPPER's prize of $1,000, with $1,000 added—$2,000; second prize, $1,200; third prize, $800; fourth prize, $500; fifth prize, $300; sixth prize, $200.

Honorary Committee.—Hon. Wm. S. Stokley, Mayor of Philadelphia; W. J. Swain, *Public Ledger*, Philadelphia; Col. Thos. Fitzgerald, *City Item*, Philadelphia; Wm. Meur, Esq., *Mercury*, Philadelphia; Wm. C. Hallock, Esq., *Forest and Stream*, New York; Charles J. Foster, Esq., *Sportsman*, New York; Frank Queen, Esq., CLIPPER, New York; Col. S. D. Bruce, *Turf, Field and Farm*, New York; E. A. Buck, Esq., *Spirit of the Times*, New York; J. H. Goodsell, Esq., *Graphic*, New York; S. L. Clemens (Mark Twain).

Citizens' Committee.—J. E. Kingsley, Esq., Reform Club, Philadelphia; Geo. J. Henkels, Esq., Union Club, Philadelphia; Kirk B. Wells, Esq., Philadelphia Club, Philadelphia; W. H. Saven, Esq., Chess Club, Philadelphia; J. Frailey Smith, Esq., Union League Club, Philadelphia; W. D. Hendricks, Esq., Neptune Club, Philadelphia; A. J. Bunn, Esq., Centennial Club, Philadelphia.

Executive Committee.—H. W. Collender, 738 Broadway, New York; Chris. Bird, 605 Arch street, Philadelphia; John Creahan, Continental Hotel, Philadelphia.

A GAME IN THE CRESCENT CITY.

NEW ORLEANS, March 27, 1876.

EDITOR N. Y. CLIPPER.—I herewith send you the score of one of the most exciting, interesting and "crookedless" games it has been my pleasure to witness, between Wm. Zaehringer and Eugene Boisse, two rival knights of the cue. The game was the four-ball, each carom counting one, five hundred points up, on a 4½x9 table, for a small roll of greenbacks, and played on Thursday, the 23d inst. Throughout the game was very close, and it was no easy matter to name the winner, though William had the call by slight odds at the opening. No very noteworthy shots were made by either player, yet they played steadily all through the woods, each taking the lead in turn, as the score will show; but "Doc" came home a happy winner by 24 points, after a display of skill that would do credit to some professionals. William, not being convinced, immediately afterwards challenged Eugene to measure strengths again on next Wednesday, for a large stake, which challenge was promptly accepted. Q. RACK.

[The scores finally were 500 and 476. The winner's average was 8.4-62; the loser's, 7.49-61. Best runs—Eugene, 30, 30, 29, 27; William, 45, 34, 28, 23. Referee, P. Farmer; marker, Dan Bergen.—ED. CLIPPER.]

SCRATCHES.

John Hickey, formerly of Boston, is now a resident of this city, and on the 3d inst. was to have assumed charge of the temperance billiard-room in Fifty-second street...... Jerry Daly of the Spingler House, this city, has a pet alligator sent on from Florida by his brother Maurice. He is feeding it on milk, with the view of changing its complexion to that of a clear billiard ball......On the 1st inst. John Bessunger visited Frankford, Pa., and there played Cottman of that city, defeating him by 1,428 points in a game of 1,500! Bessunger then played a three-ball game against three amateurs, and that he won by a score of 100 to 12......Philadelphia items are that on April 1 Thomas Doyle, who is to have charge of the tables at the Hotel Aubrey, retired from John Noonan's room; that R. A. Schwab, formerly of 1,914 Fairmount avenue, has opened a room at 672 and 674 North Broad street; that on April 6 a new room, on the corner of Seventeenth and Market, will be opened by John Flaherty of the North Broad-street room; and that John Miller of the Washington firm of Miller & Jones was in the Quaker City last week......Joseph Martin, the well-known setter-up, is seriously ill at his residence in Brooklyn......Rumor now locates Charles A. Frink at the room of the West Jersey Hotel, Camden, N. J......John F. Gleason's opening at 83 Nassau street, on the 28th ult., was an imposing affair, and the room is pronounced a beauty. Melvin Foster, who is playing heavy billiards once more, was the boss of the day at three-ball caroms. Rudolphe and Slosson were among the experts present......The first news of the result of the great game in Paris came from Sexton himself, and was directed to his brother John: "Vignaux beat me. Thirty-one innings." This confirms the heavy average. Thirty-one innings are eight fewer than any other match of precisely that length has ever been won in......Over on the East-side, one evening last week, George F. Slosson blended Billiardiana with Terpsichore, doing "the light fantastic" with his young wife at a ball, and by request adjourning to the nearest billiardry to give an exhibition of his skill with the cue......Also during the week just past Rudolphe gave one of his soirees magique at the rooms of the New York Press Club......Melvin Foster declares himself in favor of 2 5-16th balls for matches.

THE FOUR-BALL CHAMPIONSHIP.—Next Friday night (April 7), at Tammany Hall, this city, will determine whether the four-ball championship is to exist for two and a half years more, or expire by limitation. Since our last issue Rudolphe has been playing with much of his old-time strength, and Cyrille, as is reported, has been "averaging" 200 in 1,200. It is not, however, compulsory upon the multitude to credit this report, though it may be prudent to credit Cyrille with playing as well in practice as he has ever done. An "average" of about 108 in 1,500 points is the tallest ever reached in a practice game with four balls on a pocket table, push barred, and only one player has gone beyond two-thirds of that in a game of record, and that game was but 1,200 up. An exciting contest is promised, with a good deal of defensive play should the match be close towards the end. As the game has not been publicly played in this city since Oct. 2, 1873, it may be as well to remind those who fancy that the whole science of billiards consists in "going for" two object-balls wherever visible, and hitting them, that four-ball caroms on a 5½x11 pocket table, unlike the three-ball game on a table too small to admit of defense, is as much a game of defense as of attack. We may not approve of the deteriorated "chivalry" which resorts to safety-play, but we can at least abstain from hissing the strategists.

LOUIS SHAW.—This expert, whose specialty is the *masse*, is doing "fancy work" thrice a week in Washington, and is open to do it anywhere within three hundred miles of that city. This week he exhibitionizes at a private residence in Georgetown, D. C., and next week Danville, Va., will sample him. At an exhibition in Washington on the 31st ult. he ran 261, three balls. He is anxious to enter into the Centennial Tournament, and writes: "I don't think any of the American players has got much the best of me." The fact is that American players have not had "the best" of anybody since they abandoned their own game; and, as the French game is to be played in Philadelphia, our advice to Shaw (since he has asked it) is that he, as well as Bessunger, stay out. If Vignaux and Piot and the two Dions enter, along with Sexton, Slosson, Rudolphe, Foster and Garnier, there will be no prize coming either to Shaw or to Bessunger. There is, however, always a chance that some one or more of these players will fall sick or strike an orange-peel and break a leg, and that will be Shaw's or Bessunger's best chance to win one of the six prizes. Perhaps they had better enter.

SCHAFER CLOSES WITH SHAW.—The challenge of Louis Shaw of Washington, published last week, is thus responded to by Jacob Schafer, who has made the document more binding by depositing $50 at this office. *Verb sap.*

NEW YORK, April 1, 1876.

TO LOUIS SHAW, ESQ.—I accept your challenge to play a match game of billiards for $250 a side, five or six hundred points, French, on a Collender 5x10 table, with two and three-eighths inch balls. To play in Washington within two weeks of the date of this issue of CLIPPER. Fifty dollars forfeit money I have placed in the hands of Mr. Frank Queen.

JACOB SCHAFER,
Resident player of the Southwest.

WILLIAM JAKES vs. SPARK B. WATSON.—The match for $600 between these players, resulting from their contest in Montreal in the tournament for the championship of the British provinces, was played at Brand's Room, that city, March 27. "Suffocation" expresses the extent to which the hall was peopled. The game was the three-ball, 600 up, and at 402 the twain were "gamesters." Watson won by 31 points. His best run was 35, and his average, decimally expressed, was 4.8. Jakes immediately challenged him to another game on the Monday following, and it is thought that Watson, like Barkis, "is willin'."

AMATEUR TOURNAMENT IN WASHINGTON, D. C.—About April 10, at Scanlon & Geary's room, Washington, a tournament will begin for the amateur championship of Washington, D. C. Thus far seven players have entered. The first prize will be a gold badge, with balls and cues and a billiard table engraved on it, and the second a fancy gold-mounted cue. The winner of the cue will have to play within thirty days after being challenged, and must have held the badge for six months before it becomes his property.

THE MONTREAL TOURNAMENT.—There has been no cessation of the games in the tourney for the three-ball championship of the British provinces, and the results are now being forwarded to this city by that slow underground process peculiar to Montreal shopkeepers, who have a great reverence for the lines defined by the custom-house. There is a duty imposed on news coming out of Montreal, and St. Albans is always full of "specials" waiting to collect—the duty.

BUSY BALLS IN HONESDALE, PA.—Lorenzo O. Shaw and Fred. Brandt are to exhibitionize at Dongan & Silverstene's room on April 5. Besides playing fancy shots, they will cross cues in a four-ball game of 1,000 points.

THERE IS A LETTER in our care for Geo. E. Phelan.

RACKET.

BROOKLYN vs. DUBLIN.

One of the best-played series of games at English racket seen at McQuade's Court, in this city, this season, was that which took place on Tuesday, March 28, on the occasion of a meeting between ex-Alderman Reilly of Brooklyn and the teacher of racket at the New York Club Court, Mr. Fitzpatrick, a noted expert of the racket courts of Dublin. Mr. Reilly is in build of the heavy-weight order, but surprisingly active for his size. The contest was one of fifteen aces up, best four games out of seven. There was a large attendance of spectators, quite a number of the members of the New York and Manhattan Racket Clubs being present. Mr. Keating of the latter club was appointed referee, and at 2.40 P. M. play was called, with the Alderman in the inside court.

THE CONTEST.

He led off with a couple of effective services, on which two aces were scored, and then he gave place to Fitzpatrick, who, before he retired, placed four aces to his credit by good, sharp returns and two services. In the second inning the Alderman drew a blank, and his adversary then ran up a score of five in excellent style, thereby taking a winning lead. In the third inning Reilly rallied to the tune of five aces, chiefly by capital returns; but this Fitzpatrick offset by a similar score, leaving him but one point to get at the close of the third inning. The Alderman rallied well in the next three innings, and added four more to his score; but at the close of the sixth inning Fitzpatrick, by a troublesome service, scored the game as follows:

Reilly ...... 2 0 5 0 1 3—11 | Fitzpatrick ...... 4 5 5 0 0 1—15

The second game found Reilly warmed up to his work, and, after his opponent had been disposed of for a single, he ran up three by way of a beginning, thus taking a good lead at the outset. Fitzpatrick retired for a blank in the second inning, and then it was that the Alderman showed how finely he could serve the ball. Before the inning ended he had added no less than eight aces to his score, six by service and two by returns, this being a "big thing" against such an active adversary as Fitzpatrick, the close of the second inning leaving the totals at 11 to 1 in Reilly's favor. The latter now took things easy, and in the ensuing seven innings Fitzpatrick scored seven aces to the Alderman's four, the final result being the latter's success by the appended score:

Reilly ...... 3 8 0 1 1 0 1 0 1—15
Fitzpatrick .... 1 0 1 0 0 1 1 1 4—9

This left the record of games even up at one each, and the play began to be watched with interest.

The third game resulted in a most creditable victory for the Alderman. It opened in favor of Fitzpatrick by a score of 2 to 1 at the close of the second inning. From that point, however, to the tenth inning it was a "nip-and-tuck" affair. From the second to the tenth inning but one solitary ace was added to each side's score, no less than eight blanks being scored in four successive innings. Serve high or low, to the right or the left, neither could get the ball out of reach of the other. Some of the recoveries showed a surprising degree of activity, rapidity of movement, and remarkably keen sight, and the grace and style exhibited by both in the handling of their rackets was equally noteworthy. After the tenth inning Fitzpatrick began to rally with effect for the lead, and at the close of the fourteenth the score stood at 10 to 9 in his favor. Then, however, the Alderman went to the front again, and in the twenty-first inning scored the winning ace. The score:

Reilly .... 0 1 0 0 1 0 0 0 0 5 1 0 0 1 0 0 0 2 1 1 2—15
Fitzpatrick ...... 1 1 0 0 1 0 0 0 0 1 1 1 1 3 0 1 0 0 1 1..—13

Mr. Reilly now had the lead in even games by a score of 2 to 1, and with this advantage to assist him he entered upon the fourth game sanguine of success. Both opened carefully, and the close of the third inning saw the score at 2 to 2 only. In the fourth Fitzpatrick stepped to the front with three aces, but in the sixth a brilliant rally by the Alderman changed the totals to 9 to 7 in the latter's favor. This advantage he further increased with a couple of singles, which left the totals at 11 to 7 at the end of the ninth inning. Now it was that Fitzpatrick began a pretty spurt for the lead, and, adding six aces to his score in the next two innings, he stepped in the van, and in the thirteenth inning ran the game out amidst loud applause, leaving the score as follows:

Reilly .... 1 0 1 1 1 5 0 1 1 1 0 0 0—12
Fitzpatrick ...... 1 0 1 3 1 1 0 0 0 4 2 1 1—15

Each had now won two games, and the issue of the next game would probably indicate the winner. It was therefore watched with keen interest.

The game opened in favor of Reilly by 2 to 0, and in the second inning he added four aces to his score in brilliant style; but it turned out to be a last spurt, as Fitzpatrick afterwards began to serve low balls in the corners, which "bothered the Alderman entirely, so they did," and the result was a victory for old Dublin.

Reilly ...... 2 4 0 2 0 —8 | Fitzpatrick ...... 0 2 1 5 6 1—15

This left the victor but one more game to get to win the series, and this he obtained with but little dificulty, the Alderman showing signs of fatigue. Indeed, considering his weight, he displayed wonderful activity and excellent pluck; but Fitzpatrick had the better wind and less extra flesh, and these are important essentials in racket. The score of the last game was:

Reilly .... 3 1 0 0—4 | Fitzpatrick ...... 5 2 5 2 1—15

Summary of games:

Reilly .... 15 9 13 15 15 15—82
Fitzpatrick ...... 11 15 15 12 8 4—65

Score of aces by service and returns:

	Aces by Service.							Aces by Returns.						
Reilly	5	10	5	9	3	2	—34	6	5	10	3	5	2	—31—65
Fitzpatrick	5	6	9	9	12	9	—50	10	3	4	6	3	6	—32—82

Time of game, 1h. 10m. Referee, Mr. Keating of the Manhattan Club.

FRANK ROBINSON of Lawrence, Mass., and Marius Bonat of Boston are to wrestle, Graeco-Roman style, at Saunder's Hall, Lawrence, on Friday evening, April 14, best three-in-five falls, at 135lb. The match is billed as for $200 a side.

BASEBALL.

THE NATIONAL ASSOCIATION OF PROFESSIONAL PLAYERS.

The fifth annual convention of the Association was held at the rooms of the Americus Club in Philadelphia, on April 3, 1876, it being an adjourned meeting from that held in New Haven on March 1. The attendance was better than might have been expected, considering the rather late period of the season. The Philadelphia Centennial, Kleinz and Campbell Clubs of Philadelphia; Actives of Reading; Alleghany of Pittsburg; Neshannock of Newcastle; Quicksteps of Wilmington; Red Sox of St. Louis; and Brooklyn and Atlantics of Brooklyn, were represented. THE CLIPPER code of playing rules were adopted, and the admission fee fixed at 25 cents. The championship pennant series were reduced from ten games to seven, and the season made to date from April 15 to November 1. Exhibition games are to be allowed, and the entrance fee for the pennant matches was limited to $10. The officers elected were: President, A. Hindle of the Quicksteps of Wilmington, Del.; vice-presidents, Lemuel Buck, Active of Reading, Pa., and Peter H. Carland, Brooklyn; secretary, Thos. J. Lindsay of the Centennials; treasurer, M. C. Lyons of the Kleinz; judiciary committee, Messrs. Concannon, Jacob, Buck, Morris and Culbertson; championship committee, Messrs. Garland, McNeary, Lyons, Jacoby and Lindsay. The convention adjourned to meet at Reading, Pa., March 1, 1877.

NEW HAVEN vs. STAR.

The first regular match of the season played by any of the ten professional clubs was that which took place at New Haven, Ct., March 29, between the New Haven stock-company professionals and the amateur Stars of that city, the score of which is appended. The attendance was numerous despite the chilly weather, and the victory of the new team was well earned by good play.

NEW HAVEN.	R.	1B.	P.O.	A.	STAR.	R.	1B.	P.O.	A.
Waitt, c. f.	1	1	0	0	Keenan, c.	0	1	8	1
Fleet, 2d b.	1	1	2	3	O'Connell, s. s.	0	0	0	4
Pabor, l. f.	2	2	0	0	Christie, l. f.	0	0	0	1
Cassidy, 1st b.	3	2	6	0	O'Neil, 2d b.	0	0	3	1
Goldsmith, p.	0	1	0	2	Carney, 1st b.	0	0	7	0
Wright, s. s.	1	2	1	2	Parsons, p.	0	0	1	4
Spence, 3d b.	0	2	1	1	Clark, 3d b.	0	1	3	1
Knowdell, c.	0	1	17	0	Weiss, c. f.	0	0	0	0
Nichols, r. f.	0	1	0	0	Brethauer, r. f.	1	1	0	0
Totals	8	13	27	8	Totals	1	3	27	13

New Haven......3 0 1 0 0 0 1 0 0 3—[illegible]
Star...........0 0 0 0 0 0 0 1 0—1

Fielding errors—New Haven, 10; Stars, 13. Runs earned—New Havens, 1. First base on errors—New Haven, 5; Stars, 4. Umpire, A. D. Ayres of the New Haven Grays Baseball Club.

THE GAME IN CALIFORNIA.

Early in the Winter a club was organized at Riverside, Cal., and after a few successful encounters with picked nines in the place, the Blues challenged the Athletics of the neighboring town of San Bernardino to play a series of games for the county championship. The first came off at San Bernardino Feb. 22, and proved a regular Bull Run defeat for the challengers. The second game took place at Riverside March 17, and was, considering the lively ball used, and the little previous experience of most of the players, a most creditable game. Like the first, it resulted in the success of the Athletics—due mainly to their superior strength at the bat—but was closely contested throughout. Daniels, for the Blues, and Carson, for the Athletics, should be credited with best general playing, while several of the others showed marked ability. Although nearly all the mountains which shut in that beautiful valley from the rest of the world were white with snow, the mercury was upwards of 80deg., and the day almost too warm for complete enjoyment of the game. It was witnessed by nearly a thousand spectators, of whom a large number were of the fair sex. The score follows:

ATHLETIC.	O.	R.	BLUE.	O.	R.
Mayfield, c.	3	3	Sherrill, 3d b.	5	2
Carson, p.	1	5	Abbott, s. s.	4	3
Brown, s. s.	2	4	Daniels, 2d b.	3	2
Waters, 1st b.	4	3	Lyons, 1st b.	4	1
Kier, 2d b.	3	3	Emerson, p.	2	3
E. Daley, 3d b.	5	1	Johnson, l. f.	4	1
J. Daley, l. f.	3	2	Sheldon, r. f.	1	3
Hidden, c. f.	5	1	Daley, c. f.	2	2
Brooks, r. f.	2	4	Miller, c.	2	1
Totals	27	26	Totals	27	19

Athletic........4 3 1 5 0 0 2 7 4—26
Blues...........0 3 1 5 2 6 0 1 1—19

Umpire, E. W. Holmes, formerly of a Massachusetts club. Time, 2h. 35min.

BASEBALL NOTES.

Here we are in April, and not even a practice game has been played on the metropolitan ball-field. Prospect Park is ready, but still a little wet; so are the Capitoline ball-fields. Hoboken, too, is not yet in condition, nor Central Park either. But a few warm days will make it all right at all the localities......Indianapolis will present a strong team to represent that city this season in Smith, c.; Moran and Bachil, pitchers; McDermott, 1st b.; Eden, 2d b.; Johnson, 3d b.; Triesbach, s. s.; Julian, c. f.; Landers, r. f.; Harvey, l. f.; Nenfor, sub. The St. Louis Club have displaced the able veteran Pearce as captain of the nine, and substituted McGeary......The new ball of the season will be that made entirely of yarn and leather. It is lively enough for good batting, and yet not so elastic as the ounce rubber-ball......The New Havens have joined the New England Amateur Association—a misnomer, by the way, as most of the clubs belonging to it are semi-professional......The Mapleleaf nine of Guelph and the Tecumsehs of London are to play their first match together at London, Ont., May 24—the Queen's birthday......They have a crack colored club in Sag Harbor, Long Island, which is ambitious of the championship honors of the colored nines of the Island. Where is the Williamsburg Unique nine?...... The Greenport Club—Red Sox—of Long Island will have a good ground this season. They can present a good team. Bridgehampton, too, as well as other towns of the East end of the Island, will turn out good amateur nines this Centennial year......The Louisville nine will play in Memphis, Tenn., April 5, 6, weather permitting.

THE MAPLE LEAF CLUB of Guelph, Ont., champions of Canada for years past, will put the following players in the field this year: W. S. Smith, pitcher; C. Maddock, catcher; W. B. Lapham, first base; Jas. Hewer, second base; H. Gillespie, third base; George Keerl, short stop; T. H. Smith, field; M. Brannick, field; R. Emery, field; J. Coulson, field. The only new men in the team are Gillespie and Brannick. They are both said to be excellent players. Brannick will act as change pitcher.

THE ACTIVE B. B. CLUB of Cincinnati, O., organized March 27, and elected the following officers and players for the ensuing season: J. P. Donohue, president and catcher; Frank McGrath, secretary, treasurer and pitcher; Thos. Orr, vice-president and s. s.; Jno. Hartman, captain and r. s. s.; Harry Kuntz, 1st b.; John Moss, 2d b.; John Hines, 3d b. and change pitcher; H. Sandman, l. f.; Jas. Mungavan, c. f.; Jno. Kathman, r. f. and assistant captain. The club is composed of five members of the Temperance and five of the Eckford nines of 1875.

THE WHAT-CHEER B. B. C. of Ashaway, R. I., have reorganized, and intend to play for the championship of Little Rhody. The players for 1876 are John Lee, catcher; Jake Cundall, pitcher; S. G. Gavitt, 1st b.; Saml. Lucas, 2d b.; George Lee, 3d b. and change pitcher; Richard Bendick, s. s.; Gideon Whitley, left field; Chas. Gavitt, centre field; Harry Hood, right field. The club will be glad to hear from all amateur clubs in regard to games, etc. Address manager What-cheer B. B. C., Ashaway, R. I.

SPAULDING'S NEW LEAGUE BALL is described in Spaulding & Bros.' card in this issue, in which they also announce to the baseball fraternity that special attention is paid by this house to the getting-up of club uniforms, and that they are prepared to supply all the necessary outfit for baseball and sporting associations.

THE ECKFORD B. B. C. of Memphis, Tenn., has been reorganized, and the following players will compose the nine for '76: John Meath, p.; J. Levy, c.; P. Meath, s. s.; W. Burk, 1st b.; Jas. Meath, 2d b.; A. Raja, 3d b.; W. Toomy, l. f.; W. Cook, c. f.; T. Ford, r. f. James Dowling is the manager.

R. C. DIXON, who played third base for the Expert B. B. C. of Harrisburg, Pa., last season, has been engaged to play with the Taunton Club of Taunton, Mass., for the season of '76.

PROPOSED STATE CONVENTION.—The appended communication is self-explanatory:

SYRACUSE, N. Y., March 30, 1876.

Dear Sir: Please accept as an item of news of vast importance to your many readers in this section of the State, that there will be a convention of delegates representing the various B. B. clubs in Central and Western New York at Syracuse, April 10. Its main object will be to form a B. B. Association and the arrangement of a series of home-and-home or championship games for an emblem or pennant to be decided at such convention. Rochester, Ithaca, Binghamton, and Syracuse will be fully represented. Correspondence from Ilion and Utica, and all others wishing to join, will be received with pleasure by addressing

GEO. W. BRACKETT, Manager Star B. B. C.,
Remington House, Syracuse, N. Y.

THE NEW HAVEN TEAM average 158lb in weight and 5 feet 8 inches in height, as will be seen by the record below:

	Age.	Weight.	Height.
Goldsmith	20	179	6ft.
Spence	23	156	5ft. 10½in.
Waitt	25	160	5 9½
Pabor	20	165	5 9½
Cassidy	20	178	5 8
Nichols	22	150	5 7¾
Knowdell	25	148	5 7½
Wright	23	145	5 7½
Seward	25	145	5 7½
Sommerville	22	158	5 7½

THE MANAGERS of the Olympic Club of Paterson, N. J., held a meeting on the afternoon of March 31, and decided on the following as the nine for the season of 1876: Jas. T. Lillis, c.; Charles D. Purroy, p.; John Mullen, 1st b.; Jas. Mullen, 2d b.; Wm. J. St. Lawrence, 3d b.; Thos. Dolin, s. s.; Jas. Warren, l. f.; J. Kelly, c. f.; Thomas Titus, r. f. and change pitcher, with three substitutes. M. Toomey is manager.

THE EGLESTONS of Boston, Mass., will endeavor to put a good team in the field this year, composed of the following players: Rhode, Lyaston, Lavers and Powers of the last year's Eglestons; Bearse of the Old Boston Jr.'s.; Thomas of the Mutuals; and, if possible, Wright of last year's Boston Jrs., whose average is very good. They will not go in for any championship, but are open for challenges.

THE STARS of Syracuse, N. Y., are preparing for a Western trip. They will start from Syracuse May 5 or 6, and go as far as Cincinnati, O., and Covington, Ky., by the way of Erie, Pa., returning through Pennsylvania, and would be pleased to hear from all clubs that have inclosed grounds in that section. Address George W. Brackett, manager, Remington House, Syracuse, N. Y.

THE MONITOR CLUB of Waterbury, Ct., organized in June, 1875, have elected the officers for 1876. The players are as follows: Hughes, c.; Fields, p.; J. Fruin, 1st b.; Hayes, 2d b.; Conner, 3d b.; Gusty Fruin, s. s.; Burk, l. f.; Cass, c. f.; McMahon, r. f.; Casey and Cunningham, subs.

THE CLIPPER RED STOCKINGS of Cincinnati, O., are now ready for the season of '76, and are open to challenge from any and all amateur nines of that city, Covington and Newport, Ky. J. Mitchell is president of the club, and P. McGurvey captain of the nine.

A CONVENTION is to be held at the Walker House, Toronto, Ont., April 7, for the purpose of revising and regulating the rules and by-laws of the Dominion Baseball Association. J. W. Sleeman has called a meeting to this effect.

GEORGE WRIGHT, whose card find in our business department, is prepared to supply all descriptions of baseball and cricket goods, and invites players to send for his new illustrated catalogue.

WE HAVE LETTERS for Martin Malone of the Flyaway B. B. C., secretary Olympic B. B. Club, and Mr. Britt of the Nassaus of Brooklyn.

"THE AMATEUR BASEBALL GUIDE," published by Ryan & Davenport, is now ready, and can be procured by remitting price to the publishers, who advertise.

J. PERAZZO, first baseman and change-pitcher, advertises for an engagement with an amateur club.

A GOOD CATCHER is wanted by L. D. Caferty, who advertises, for the Cricket Club of Binghamton, N. Y.

PEDESTRIANISM.

O'LEARY vs. KANNAVEN.

In one of our California exchanges we find the subjoined:

SAN FRANCISCO, March 17.

EDITORS *Alta California*.—In your issue of this morning, an item appeared to the effect that James Kannaven had accepted the challenge put forth by me a few days since, to walk a match of 500 miles against me for any sum from $1,000 up, and that the friends of the "noted California pedestrian" would enter into arrangements with me in a few days. If his acceptance of my challenge be genuine, either himself or his friends will please put up at least $500 as an earnest of an honorable contest. Herewith I hand to Oscar Lewis a check on the Bank of California for $500; and when Mr. Kannaven or his backers deposit a similar amount with him, and name the sum to be competed for, I will gladly "come to time" with the balance, and allow this "noted pedestrian," or any gentleman in San Francisco, a start of 50 miles in a 500-mile contest. Respectfully yours,

DANIEL O'LEARY.

DANIEL O'LEARY was to have commenced an attempt to walk 500 miles in four hours less than six days at 6 o'clock A. M. Monday, April 3, at Agricultural Hall, San Francisco, Cal. He offered $500 as a reward to any person who will cover 450 miles while he does the 500.

THE WALKER-GRESSINGER MATCH, which was to have taken place at Philadelphia April 1, has been postponed until the 8th, when it will come off, rain or shine, at the Norristown, Pa., Fair Grounds.

THE TURF.

DEATH of RYSDYK'S HAMBLETONIAN

On the morning of Monday, March 27, the greatest of trotting sires, the old "Hero of Chester," Rysdyk's Hambletonian, died in the 27th year of his age. The influence exerted on the trotting turf of America by this stallion has been incalculable; for through him, more than any other horse, are we indebted for the high development of our trotting stock. His death is consequently a memorable event in the history of that class of horses. He was foaled May 5, 1849, the property of Mr. Jonas Seely of Goshen, and was sired by old Abdallah (son of Mambrino and grandson of imported Messenger), out of a mare of fine speed and of a high reputation as a roadster about New York City, known as the Charles Kent Mare, by imported Bellfounder, dam One Eye, by Bishop's Hambletonian, a son of imported Messenger. Hambletonian was consequently inbred to the great gray horse whose blood is the acknowledged fountain of the trotting horse of America. When but a few weeks old Mr. Seely sold both the colt and his dam to Mr. Wm. Rysdyk of Goshen, Orange County, N. Y., for $125, and by this fortunate purchase the latter laid the foundation of his fame and fortune, for with the renown of Hambletonian the name of Rysdyk will always be inseparably associated. In making this purchase Mr. Rysdyk was influenced by the fact that Abdallah's merits as a stallion were just beginning to be understood as he was declining in years, and had but few sons that were stallions to perpetuate his fame; for their general bad, vicious temper had caused most of them to be castrated when young. He fancied that the fine-tempered Bellfounder cross would have an ameliorating influence on the Abdallah disposition, and the result proved that he was correct, for Hambletonian proved a horse of remarkably gentle temper. At two years old he was put to a few mares, and got some foals, among them Edsall's Hambletonian, afterwards called Alexander's Abdallah, the sire of Goldsmith Maid, Rosalind, etc. At three years old he was trained a little; but, although his owner publicly offered to trot him two named races against Mr. Seely C. Roe's Abdallah Chief, another son of Abdallah and a rival stallion, the challenge was not accepted, and Hambletonian never started in public, and consequently had no record, although his descendants head the lists of fast time. At four years old he sired Volunteer and George Wilkes, first called Fillingham. The latter gained for him considerable notoriety by his performances on the turf; but it was two years after that he sired Dexter, who raised his fame to its greatest height by his brilliant achievements on the turf. Up to 1864 his service-fee was $25 to insure a foal; but it was then advanced to $35, at which figure it remained until the year 1863, when it was again raised to $75, at which price his services were in great demand. In 1864 his fee was raised to $100, and in the following year to $300, during which two seasons he was permitted to serve the unprecedented number of four hundred and ten mares, from which there were produced two hundred and seventy-six foals. Again was his price raised, and $500 was charged for his services, and so great was his popularity that he was unable to accommodate all the mares that were sent to him. At this figure he stood to the day of his death, and during his stud-career he realized for his owner considerably over $100,000, having had altogether 1,843 mares and produced about 1,300 foals. In the year 1868 he was retired from the stud, so that there were no sons or daughters by him foaled in the year 1869. He left behind him fifty-eight descendants that have public records of 2:30 or better, twenty-one of them in the first generation, twenty-one that have records of 2:23 or better in harness; and of the ten who belong to the 2:18 class he claims five, or just one-half. He leaves behind him such trotting stallions as Messenger Duroc, Volunteer, Edward Everett, Jay Gould, Socrates, Aberdeen, Bolton, Florida, Happy Medium, Middletown, Chosroes, Wilkins Micawber, Norwood, Dictator, Knickerbocker, Dr. Parmley, Independent, Rysdyk, and a host of others, to perpetuate his fame at the stud.

A MINNESOTA COLT MATCH.—Colonel W. King and Mr. Charles De Graff are two of the principal stock-breeders in the State of Minnesota, and the owners of two thoroughbred colts, now three years old, and both foaled on the same day. Colonel King's colt is named Swiftwing, is by Fleetwing (son of imported Balrownie), out of Elysian Lass, by Austerlitz. Mr. De Graff's is called Nicollet, is also by Flyaway, out of Lady Lightfoot by Lexington. Soon after they were foaled, May 22, 1873, they were matched for $2,000 to run when three years old, mile heats, American Jockey Club weights; the money to become play or pay when the day of the race is named, which must be done in May next. This match is creating a good deal of interest among the turfmen of Minnesota, and betting on it is reported to be heavy.

THE GREAT NORTHAMPTONSHIRE STAKES was the principal event on the closing day of the Northampton and Pytchley Hunt Meeting, Eng., March 29. There were six starters, and the victory was achieved by an outsider, R. Forrester's bk. h. Prodigal, by Outcast out of Penitent's dam, aged; Lord Roseberry's c. c. Lauzan, by Gladiateur out of Lovelace, 3yrs., second; Lord Falmouth's br. f. Cataclysm, by Lord Lyon out of Hurricane, 4yrs., third. The betting was 5 to 1 against Prodigal, 6 to 1 against Lauzan, 3 to 1 against Cataclysm. R. Howett's br. c. Munden and H. Baltazzi's b. f. Stray Shot were the favorites at 5 to 2; but the former got only fourth place, and the latter was last to reach the wire.

MR. SANFORD OFF FOR ENGLAND.—Mr. M. H. Sanford, the American turfman, sailed from this city on Saturday, April 1, in the Baltic for Liverpool. He expects to arrive in time to see his horse Preakness run in the Free Handicap of $50 each, half forfeit, $1,000 added, at Newmarket, over the Rowley Mile, in which he is handicapped at 126lb. By cable telegraph from Newmarket, we learn that on March 24 Preakness did his best gallop since he has been in England, covering two miles at a nice pace. The handicap race is to be run on Thursday, April 20.

STALLION TROT IN ENGLAND.—At Alexandra Park, London, England, a novel trot for roadster stallions came off on March 11. Instead of trotting in harness or under saddle, each stallion was led by a mounted horseman with a running rein; the horse doing the distance, one mile, in the shortest time taking the prize. It was won by a stallion named Fireaway the Second; time, 3:20.

NASHVILLE ASSOCIATION—THE NEW WEIGHTS.—The Nashville, Tenn., Blood-horse Association have adopted the following scale of racing weights, which will be carried at their approaching Spring meeting, commencing May 2: Two-year-olds, 86lb; three-year-olds, 90lb; four-year-olds, 104lb; five-year-olds, 110lb; six-year-olds and upwards, 114lb. In all stakes exclusively for three-year-olds, 100lb.

RETIREMENT OF BALINKEEL.—The famous racehorse Balinkeel, 5 years old, by Asteroid out of Schottische, by Albion, owned by William Jennings of Louisville, Ky., has been compelled to retire from the turf, an attack of the epizootic disease having superinduced that disease of the respiratory organs known as roaring.

ELLA HARPER.—This Texas-bred racemare, by Rebel, dam Mary Kimbrow, by Rupee, while taking her exercising gallop over the Magnolia track, Mobile, last week, fell and injured her hip so severely that she will never be able to run in public again.

THE RING.

RING FIGHT IN NEVADA.

The catch-weight match between James Trevillian and John Sullivan, for $250 a side, was settled by a meeting in the open air, not far from Virginia City, Nevada, on Tuesday, March 21, when, after a battle which was by no means as well contested as had been anticipated, and very brief in duration, Trevillian came off victorious without receiving a scratch. The following account of the mill is taken from *The Virginia Evening Chronicle:*

The train stopped this side of Empire, and side-tracked, and a level sward near the Carson River was declared to be the selected spot. As the preparations were nearly completed, Sheriff Swift appeared, and the fight had to be put off. Sheriffs from four counties were present. Sheriff Kelly of Storey accompanied the train to see that no fight took place in this county. The Sheriffs of Lyon and Ormsby, reinforced by the Sheriff of Washoe, took the Merrimac mill road and drove after the train. Evidently they must have had an inkling of the precise locality, for they arrived but shortly after the train. Notwithstanding the presence of Sheriff Cook of Lyon County, who appeared and protested against the proceedings, however, the fight was "fit." The crowd decided the ring to be over the line of Ormsby County, and, the Sheriff refusing to take large odds on the point, he was hustled out of the ring and kept there.

THE FIGHT.

Round 1.—At 11.25 A. M. the men advanced to the centre of the ring, shook hands, and the fight began. Both were very cautious, and some pretty sparring took place, with little to choose between Trevillian or Sullivan in point of skill. The former, after some quick feinting, landed on Sullivan's nose, but the blow was light. Sullivan then landed a light one on Trevillian's mouth; more sparring, when suddenly Trevillian let out his right with lightning quickness, and struck Sullivan a fearful blow under the left ear. Sullivan turned round, and fell flat upon his back in nearly the centre of the ring. As he lay there, before his seconds could reach him, blood issued from his nose and mouth, and he was carried to his corner amid loud cheers and cries of "First knockdown and first blood for Trevillian." Time, five minutes.

2. Sullivan came from his corner staggering and stupid. He looked like a man far gone in whiskey, his eyes glazed and head drooping. The motion to put up his hands was merely instinctive, for he made no attempt to ward off the blow which Trevillian gave him on the cheek. He fell like a log, and was carried to his corner limp and powerless.

3. At the call of time Trevillian sprang lightly from his stool, and danced smilingly to the scratch. Sullivan, lifted up by his seconds, staggered up to him and feebly raised his hands. Trevillian at once struck him with his right hand upon the cheek-bone, cutting open the cheek. Sullivan fell forward, and as he was falling Trevillian slapped him in the face with his open hand.

4. On the call of time Sullivan reeled forward so unsteady on his legs that he fell forward before Trevillian had a chance to strike. He struggled to his feet and tumbled to the scratch, going down like a baby from a blow on the cheek.

5. Was as short. Sullivan reeled out. Trevillian stepped up to him, and felled him to the ground by a blow in the face.

6. Sullivan's seconds had hard work to revive their man, and it seemed cruel in Trevillian to plant his fist in the bleeding face of the nearly unconscious man. A whack on the jaw helped him to fall, which he would have done without that aid.

7. Cries were now heard all around the ring of "Take him away," "Throw up the sponge," "He's a goner," and so on. Sullivan, supported upon his stool, was frantically rubbed and nursed by his seconds. Trevillian and his seconds smiled confidently and contemptuously at their efforts. At the call of time Trevillian jumped to the scratch, and Sullivan, bleeding and acting like a drunken man, staggered to meet him, a ghastly attempt at a smile distorting his bleeding mouth. For two or three seconds the men faced one another, Sullivan hardly able to see his antagonist, and the next moment the fight was ended by a heavy blow from Trevillian upon Sullivan's cheek-bone, and the latter fell head foremost to the ground, like a felled ox. He was carried to his corner amid the frantic cheers of Trevillian's backers and friends; and when time was again called, Bussey came into the centre of the ring, and with a wry grimace threw up the sponge. The referee then announced that Trevillian had won the fight and money, and, the cars arriving shortly afterward, the crowd bundled into them and started for the city. Trevillian had not a scratch. Sullivan had to be lifted into the cars, and when the train reached Gold Hill needed the support of two men in walking from the depot to his boarding-house. He was the favorite, and his backers are fearfully disgusted with him on account of the miserable show he made. They had thought pretty well of him, as he claimed to have, while in Australia, fought Kelly and a six-footer named White, who kicked the beam, Sullivan said, at 185lb, the battle occupying two hours. He is over 40 years old, and weighed 124lb. Trevillian, who is 29 years old, and weighs 150lb., fought once previously—with Patsy Hogan of this city, near the same place, two years ago, when Jim lost on an alleged foul. Trevillian was waited upon by Bing Williams and Tom King, while Fred Bussay and Jack Richards waited upon the loser.

THE WEEDEN-CLEARY FIGHT—CARD FROM WEEDEN.—Those interested in the recent match between Mike Cleary and James Weeden are still wrangling over the decision of the referee, and the stake-money, which, from appearances, will remain in the hands of the final stakeholder for some time to come. From the card which we insert below, it seems that we were misinformed regarding some things in connection with Weeden:

PHILADELPHIA, April 1, 1876.

MR. FRANK QUEEN.—In THE CLIPPER of April 1 you state I am one of John H. Clark's pupils. Allow me, in justice to my friends and myself, to contradict the statement. I am not a pupil or a novice of Mr. Clark's, never having taken a lesson of him. In the match with Walker he found me $25. You also state I am four years Cleary's senior. I was born in London, Eng., Feb. 28, 1855, consequently I was but twenty-one years of age Feb. 28 last. My weight, on entering the ring March 22, 1876, was 126lb, although I can fight at 118lb. Very respectfully, JAMES WEEDEN.

JAMES KENNEDY, who leads the orchestra at Harry Hill's Variety Theatre, took a benefit there on Thursday afternoon, March 30, when there was a good company, for whose entertainment the following couples sparred, in addition to the pleasing olio performances of the usual company: Prof. Wm. Clark and Wm. McClellan, Pete Croker and Wm. Madden, Jim Kelly and the Mouse, Jack Boyle and Bob Gould, John Riley and Tim Macarthy, and the feminine experts with the buckskins, Nellie Saunders and Rose Harland. In the latter bout Miss Saunders was again declared "the best man," and she certainly showed much cleverness, as did the opposing damsel, each making some good points and being heartily applauded. The other sets-to were in every instance good, the most enjoyed being that between Clark and McClellan.

LEW CHAMBERS, a clever young sparrer of the Quaker City, was the recipient of a benefit at Enochs' Varieties, in that city, on March 28, when a very large attendance was noticeable, although the weather was disagreeable. Several couples donned the gloves, including Gillespie and O'Hara, Gallagher and Hanley, Peters and Manning, Arthur Chambers and Harry Hicken, and the wind-up was between Lew Chambers and Joe Holland—old opponents. Frank Gormley acted as the Master of Ceremonies, and everything passed off pleasantly, the sparring being much above the average. George Siler of New York had been announced as Lew Chambers' opponent in a glove-fight, but the former failed to put in an appearance.

JIM MACE AND JOE GOSS are expected to arrive in the metropolis about Wednesday of the present week, they having been announced to leave Liverpool March 25. We have seen a letter, received by Joe Coburn from Mace on the 3d inst., in which he states positively that he and Goss would leave on that date. They will be warmly welcomed.

SAM TURNER, for many years one of the Hub's most popular sporting men, has taken up his abode in Philadelphia, where he is proprietor of "Sam Turner's Boston House," at 908 Spring Garden street.

THERE ARE LETTERS in our care for Thos. Gantley and "Patsey" Hogan.

WILLIAM MCCLELLAN, the well-known sparrer and velocipedist, now matched with David Stanton, the newly-arrived bicyclist, will receive a complimentary benefit at Masonic Hall, on Thirteenth street, between Third and Fourth avenues, on Saturday evening, April 8. Professional and amateur boxing talent will be present in force, and the entertainment will terminate with an exhibition of manual science by the beneficiary and Larry Powers, who, by the way, arrived in the city a few days ago from Troy, where his stay was rendered pleasant by many appreciated attentions.

JAMES WEEDEN, one of the principals in the late fight in Maryland, will present his claims at the Parisian Varieties, Eleventh and Wood streets, Philadelphia, on the evening of April 7. A number of good boxers will set-to, and Young Seeley, Arthur Chambers' novice, and Stringer, formerly of Birmingham, Eng., will indulge in a glove-fight.

JIMMY TURNER is to take a benefit at Noonan's Varieties, Ninth and Chestnut streets, Philadelphia, on Tuesday evening, April 4.

"SPRING DICK" GOODWIN has been lying dangerously ill in Philadelphia, but is in a fair way to speedily recover his health.

THE TRIGGER.

PAINE vs. GILDERSLEEVE—TWO MATCHES.

The lovers of pigeon-shooting assembled in force on Wednesday, March 29, on the inclosed grounds of the Long Island Club, near Jamaica, to witness two matches between Ira A. Paine of New York and George F. Gildersleeve of Brooklyn, for $200 each match. Their conditions were as follows: thirty birds each, 1¼oz. shot, 80yds. boundary, and Long Island Club rules to govern; in one match the rise to be at 21yds., and in the other at 25yds. In both matches Paine gave Gildersleeve the use of both barrels, using but one barrel himself. The weather was not favorable for pigeon-shooting; a strong, cold wind prevailing throughout the day, which greatly increased the chances of the birds. Mr. Wm. Parks, the president of the Long Island Shooting Club, was both stakeholder and referee. Miles Johnson found and trapped the birds for Gildersleeve, while Messrs. Green and Duffy furnished the flyers for Paine. As some of the knowing ones anticipated, a dispute arose before the shooting commenced between the principals as to the interpretation of the articles. The matches had been made to be governed by the Long Island Club rules; Gildersleeve to have the advantage of the second barrel, and the birds to be shot from a single trap. It was found that the Long Island rules provided only for shooting at the single birds with both barrels when five traps were used, when the second barrel might be used with the bird upon the ground, provided that the first barrel had been discharged with the bird upon the wing. To this Paine objected, plausibly contending that the use of the second barrel was sufficient odds, and that both should be fired when the bird was upon the wing. The matter was appealed to the members of the Long Island Club present; but, there being a difference of opinion, it was mutually agreed that Gildersleeve should use both barrels in the 21-yds.-rise match, while the bird was on the wing only; and in the 25-yds.-rise match, shoot according to the Long Island Club rules. In the first match, Paine took and retained the lead throughout, Gildersleeve missing his first and second birds, and he could never catch up, losing the match by one bird. Paine killed 23 birds, and missed 7, out of 30 shot at, Gildersleeve killing 22 and missing 8. In the second match, at 25yds., in which Gildersleeve was allowed to use the second barrel at a hit bird on the ground, that gentleman took the lead, and was two birds ahead on the 28th; but, missing that and the two next birds, Paine succeeded in making a tie of it, each having killed 20 out of 30. In shooting off the tie at three additional birds, Gildersleeve brought down all his, while Paine missed one, and this gave Gildersleeve the victory. We give the scores of both matches:

Paine, 21 yards rise—11101 10101 01110 11111 11011 11101—killed, 23; missed, 7.
Gildersleeve—00111 10100 01111 11110 11111 10111—killed, 22; missed, 8.
SAME DAY—Gildersleeve, 25 yards rise—11111 10000 01111 10110 11111 11000—ties, 111; killed, 23; missed, 10.
Paine—11111 11001 00110 10111 11011 10110; ties, 011; killed, 20; missed, 11.

PIGEON-SHOOTING IN RHODE ISLAND.—The visit of Capt. Bogardus to Providence, R. I., on Tuesday, March 28, was for the purpose of giving an exhibition of his skill as a wing-shot at the Providence Baseball Grounds. In his first match he had backed himself to kill 38 birds out of 50, plunge traps, 40yds. apart, and two birds sprung at the same time. He won, killing 39 birds out of 42 shot at. He next shot a match against time, having to kill 25 birds in 4 minutes, and this he also won, for he scored 25 in 3min. 26sec. Representatives of the Cruelty to Animals Society were present on the ground, but did not interfere, as the Rhode Island law does not recognize pigeon-shooting. A sweepstakes contest followed, entrance $5 each, ten birds, ground traps, 21yds. rise, and Rhode Island laws to govern. Seven marksmen participated, three of whom—Messrs. Bogardus, Harris and Anthony—killed nine birds each and divided the money. We give the scores:

A. H. Bogardus	9	W. Crandall	2
W. Harris	9	G. Crandall	7
Geo. Anthony	9	E. Tinker	2
A. Greene	5		

SHOOTING ON STATEN ISLAND.—On Wednesday, March 29, the shooting-off of the ties between Messrs. H. Ficken, G. Baier, and M. Scrimless took place at New Dorp, S. I., in the presence of a large number of spectators. The prize shot for was a double-barreled gun, for which they had tied in shooting for on March 15. The conditions were to shoot at ten birds each, 26yds. rise, 80yds. boundary, and 1¼oz. shot. Mr. Ficken proved the winner, killing seven and missing three, McScrimless only bringing down three, and Baier two out of the ten shot at.

Sweepstakes shooting followed, the first being at $2 entrance, miss and go out, 26yds. rise. It was won by H. Ficken, who killed 2 birds; Outwater, Baier and Townsend, 1 each; Offerman and Palmer going out on their first birds, which were missed. In a second sweepstakes, conditions similar to the previous one, H. Ficken again won, killing 3 birds in succession; Outwater and Bohling scoring 2 each; Baier and Palmer, 1 each; and Townsend retiring on his first bird, which he missed.

PIGEON-SHOOTING MATCH.—A pigeon-shooting match, for a charitable object, came off on the inclosed grounds of the Long Island Shooting Club, near Jamaica, on Monday, March 27. The contestants were Mr. Hugh Carrick and Richard Pink, both of Brooklyn, and the latter a veteran knight of the trigger, who was a prominent pigeon-shooter twenty years ago, and for whose pecuniary benefit the present match was instituted. The conditions were to shoot at 50 single birds each, 21yds. rise, 80yds. boundary, 1¼oz. shot, and Long Island Club rules to govern. There was a good attendance, some three or four hundred people being present on the grounds to witness the shooting. Mr. John Evans, another well-known veteran, was selected as referee. The betting was in favor of Pink, the current odds being $20 to $16 on the veteran. Both used 10-gauge breech-loaders. The birds were a poor lot, and easily brought down. Pink won the match, scoring 34 killed and 16 missed out of the 50 shot at, Carrick scoring 31 killed and 19 missed out of the same number.

THE IRISH TEAM.—It may now be considered certain that no united team, composed of the best shots in England, Ireland and Scotland, will represent the British National Rifle Association in the international tournament at Creedmoor, L. I., as is evident from the subjoined cable-dispatch concerning the doings of the Irish riflemen. It is equally certain that England will not send over a representative team, as the competitions at Wimbledon during the past three years have proven them to be inferior in strength to their Irish and Scotch brethren: "London, March 29.—At a meeting of the Irish Rifle-team Association yesterday, rules were adopted regulating the preliminary contests for the selection of a team to go to Philadelphia. A letter from Sir Henry Halford was read, urging that a united team be sent to America; but this proposal was rejected, as the Irish riflemen have already forwarded their acceptance of the American challenge."

EXCELLENT SHOOTING.—A pigeon-match, in which J. Southerland and F. Minister were opposed to J. E. Toswell and C. Lansdown, each contestant to shoot at ten singles, for $100 a side, 21yds. rise, 80yds. boundary, 1½oz. shot, Rhode Island rules, came off at Hen. Rhile's, Philadelphia, March 31. The excellence of the shooting may be inferred from the score, which was 20 for the first-named couple, and 19 for the others, Lansdown being the only one who did not bring down all his birds.

THE LATEST from across the big pond in relation to the Centennial rifle matches is the following, cabled from London April 1: "Major Drake of the National Rifle Association informs the London agent of the New York Associated Press that, in consequence of the separate action of the Scotch and Irish associations, the organization of a British team to participate in the Centennial matches has finally been abandoned."

SIR HENRY HALFORD, says a dispatch from London, Eng., dated March 28, "has received letters from Col. Gildersleeve and Major Leech in relation to the proposed international rifle contest in America this season, but they do not alter the situation. The Scotch persist in separate representation; so the Scotch and Irish teams will go, but there will probably be no English team."

GEORGE J. ELLIOTT of Frankford, Pa., and Mr. Norwood, a Jerseyman, shot a match under the Rhode Island rules, 25 singles each, 21yds. rise, 80yds. boundary, 1¼oz. of shot, from H and T traps, at Budville, N. J., March 31. The former won. Score, 20 to 19.

FLEISCHBEIN DEFEATED GRAEBER in a pigeon-match, fifteen single birds each, 21 yards rise and 80 yards boundary, at Belleville, Ill., March 26; score, 13 to 10, three of Graeber's and one of Fleischbein's birds falling dead out of bounds.

AQUATIC.

FERD. C. ELDRED, stroke of the Argonauta four-oared crew, has, we learn, been disabled by the accidental discharge of his gun while out shooting in Florida last week, the charge blowing away the thumb and finger of his left hand. This unfortunate accident will prove a serious loss to the Argonauta, and will tend to greatly upset their calculations for the Centennial season, for which they have been so carefully preparing.

THE NEW JERSEY YACHT CLUB of Hoboken, N. J., have elected the following officers: E. W. Ketchum, commodore; Thomas H. Rodgers, vice-commodore; John Keller, secretary; Charles Hawkins, financial secretary; Charles L. Rogers, treasurer; and Charles Hoffman, measurer.

THE OXFORD-CAMBRIDGE UNIVERSITIES eight-oared race is to take place on the Thames, Eng., Saturday, April 8. By a cable-dispatch received late on the 3d we are informed that the betting then ruled at the odds of 2 to 1 in favor of Cambridge.

THE SCHOONER YACHT HELEN, 283 tons, left Cowes, Isle of Wight, for Philadelphia, during the past week. It is proposed to enter in some of the Centennial races.

JOHN A. BIGLIN will please call or send for a letter addressed to him in our care.

THE CHAMPION ENGLISH BICYCLIST—A MATCH MADE.—David Stanton, the acknowledged long-distance champion bicyclist of England, and we may say of the European continent, arrived at this port last week, with a view to making arrangements for a match with A. P. Messenger (per challenge, as copied in London from a contemporary in this city), or, failing that, with somebody else among the few who profess to ability in that line in the States. An interview with Messenger did not result in anything satisfactory, and on the 3d inst. Stanton entered into a match with William McClellan to ride fifty miles, level, for $350 a side, at the American Institute building, Third avenue and Sixty-third street, this city, on the evening of Easter Monday, April 17, commencing at seven o'clock. The English champion preferred a much longer distance; but his reputation as a velocipedist of wonderful endurance, as shown by his long races beyond the sea, precluded the possibility of his arranging anything of the sort with McClellan, whose powers have never been tested on a longer journey than fifty miles, for which distance he can keep up a pretty lively pace. Stanton, who is a man of powerful build, uses a machine fifty-eight inches in height—the largest wheel, we believe, ever made—while his opponent upon this occasion will straddle one the wheel of which is two inches less in diameter. We have only room this week to refer to the stranger's more important performances: Oct. 19, 1874, beat J. Keen, 106 miles, Lillie Bridge Grounds, London; time, 7h. 58m. 54¼s., inclusive of 51m. 5s. stoppage for rest, etc. Oct. 26 to Nov. 1, 1875, match against time, to ride 650 miles in seven days, same grounds; rode 650 miles 50 yards in 6d. 22h. 47¼m.; time in saddle, 47h. 10m. He has also competed, with almost uniform success, against trotting horses. During the present week he proposes to make the journey on his bicycle from Jersey City to Philadelphia.

OYSTER-OPENING CHALLENGE ACCEPTED.—FRANK QUEEN, ESQ.—*Dear Sir:* In a recent issue of THE CLIPPER I noticed a challenge from George Beach of Philadelphia, offering to open oysters against any person in the world, for from one hundred to one thousand dollars a side. Now, I am prepared to match a man against Mr. Beach, to open from two to five hundred oysters, for one thousand dollars a side; the match to take place in New York City, at some place to be mutually agreed upon; each man to open as he likes, and to furnish his own oysters, which are to be inspected by the referee, to see that they are fresh and sound oysters. If Mr. Beach wants a match, now is his chance; and to save time, if he sees fit to accept, let him telegraph me, and I will meet him at THE CLIPPER office within twenty-four hours' time, to arrange preliminaries.
ARCHIE STALKER,
Manager Theatre Comique, Providence, R. I.

CHESS TOURNAMENT.—The following table shows the position which each of the contestants in the tourney now in progress in this city, at the Cafe Internationale, occupied at the close of the day's play on Sunday, April 2:

	Won.	Lost.	Drawn.		Won.	Lost.	Drawn.
McKenzie	4	0	0	Roser	4	2	0
Alberoni	5	0	2	Becker	3	1	0
Mason	1	1	2	Baird	1	7	0
Diel	1	3	0	Perrin	1	3	0
Bird	2	1	0	Smith	2	3	0
Delmar	1	1	1	Ensor	5	0	0
Hind	0	6	0	Richardson	4	1	0
Barnett	0	3	1	Brenzinger	1	1	0
Parnell	1	3	0				

THE BLOOMING GROVE PARK ASSOCIATION, at a meeting held in this city March 22, elected the following officers: President, John Avery; vice-president, A. H. Wellington; treasurer, George H. Glenney; executive committee—George H. Glenney, E. R. Wilbur, A. H. Wellington; consulting engineers—George S. Green Jr., John T. Cuyler; directors Genio C. Scott, Dudley Field, George S. Greene Jr., E. R. Wilbur, George H. Glenney, Sanders D. Bruce, John Avery, F. S. Giles, A. H. Wellington, Charles Hallock, Joseph Dore.

AMUSEMENTS.

AN EXPERIENCED LEADER, who has been Bandmaster of U. S. Army for eight years, would like to settle down at a good place.
Address F. K.
2-1t 167 Second street, N. Y. City.

PARENTO.
MLLE. DOTT PARENTO can be engaged for her WIRE ASCENSION AND SUPERIOR DOUBLE TRAPEZE AND HORIZONTAL BAR ACTS, assisted by MONS. LUE PARENTO, for tenting season of 1876, by addressing
LUE PARENTO,
2-1t* 248 Mullet street, Detroit, Mich.

NINTH WEEK
OF MONS. VENTINI'S
GREAT ENGLISH
PANTOMIME TROUPE
AT THE
CHATEAU MABILLE VARIETIES.
Any first-class artist wishing engagements can always get a date by addressing MONS. VENTINI, Stage-manager. None but first-class artists need apply. Chateau Mabille Varieties, Thirty-fourth street, near Third av., N. Y. 2-1t*

NEW MUSIC.—"Awfully Fly," "Juliana Jones," "Great Centennial," "Minstrel Band," "Hildebrandt Montrose," "Come and Join the Band," "My Son Charley," 600 others, ten cents each.
HARDING'S, 229 Bowery, opp. Prince.
Send stamp for catalogue. 2-1t*

E. A. ANDRE,
LEADER OF ORCHESTRA,
ALTO OR BARITONE IN BAND.
IS A GOOD VARIETY LEADER.
No objection to travel with a responsible manager.
Address
2-1t* PORT HENRY, N. Y.

WANTED, A SECOND-HAND
CIRCUS HAND-STAMP.
2-1t* Address JOHN DENIER, 58 Bleecker st., N. Y.

IN ANSWER TO A. J. FOREPAUGH'S CARD of March 25, would state that I do not seek a newspaper controversy; but circumstances will not permit me to enter into a match right away, but at my earliest convenience will comply with his request. The animals to be unknown to both parties, and left to three competent judges.
Yours truly,
2-1t* FELIX McDONALD.

KIRALFY'S
CENTENNIAL THEATRE,
PHILADELPHIA, PA.
Ladies and gentlemen of recognized dramatic ability desiring a Summer season at the above theatre,
COMMENCING MAY 1,
will please address the undersigned by mail. Ladies will oblige by inclosing photograph. Silence a negative.
IMRE KIRALFY,
2-1t 109 Clinton place, N. Y. City.

FOR SALE,
4 ANIMAL CAGES,
IN GOOD RUNNING ORDER,
WITH ANIMALS ENOUGH TO FILL THE SAME,
consisting of
2 VERY LARGE EMUS,
MALE AND FEMALE,
2 VERY LARGE GRIZZLY BEARS,
1 WHITE PEA FOWL,
1 GREEN PEA FOWL,
1 LARGE CONDOR,
1 KANGAROO,
1 CASHMERE GOAT,
1 PORCUPINE.
The above is all in Chicago.
Apply or address
R. C. DINEGAR,
57 Irving place,
2-1t N. Y. City.

FRANK E. AIKEN,
THE POPULAR AMERICAN ACTOR,
IN
Bartley Campbell's Poetical Drama
BERT;
OR,
OCEAN TO OCEAN,
now crowding the Opera-houses and Theatres of the Northwest. The most pronounced success of the Centennial year.

BERT, OR OCEAN TO OCEAN.

The romantic drama bearing the above title, which was presented by the popular actor Frank E. Aiken at the Opera-house last evening, is of such eminent superiority that it is worthy of more than a passing notice * * * It is, in fact, one of the most satisfactory and finished dramas ever given in this city * * * The characters of Bert Blistom and Grace Jossyln will bear most favorable comparison with any of the characters which have been made famous in the plays which have had such marvelous success in the theatres of the East, and are creations which can only be rendered by finished actors. Mr. Aiken as Bert was, as ever, all that could be desired; and the part is admirably adapted to his quiet, finished style of acting. The character makes great demands upon an actor, and Mr. Aiken fully satisfied them all. The part of Grace, as rendered by Miss Howard, was truly charming, and showed that the young lady is rapidly ascending to a position as an interpreter of emotional characters where she will rank with the very best in the profession.—ST. PAUL PIONEER PRESS.

Frank E. Aiken appeared at the Opera-house last evening for the first time in the new American drama of "Bert, or Ocean to Ocean." The attendance was large, and a very enthusiastic one, enjoying amazingly the successive tableaux as the plot was developed. * * * Aiken as Bert was simply superb. Miss Howard as Grace was bewitchingly attractive. The play will be repeated again this evening, and none who were absent last night should miss the chance.—ST. PAUL DISPATCH.

The Aiken Combination closed a brief engagement at the Opera-house last evening, having given the new drama "Bert, from Ocean to Ocean," to three good audiences, those of last and Monday night being the largest which have assembled to witness a theatrical company for a long time.—ST. PAUL PIONEER PRESS. 2-1t

A FRENCH ACTRESS,
having retired from the stage, would favor the American ladies by offering them a recipe for making a preparation for the face, used by Parisian ladies both on and off the stage.
No trouble to make.
Price 25 cents.
Address MME. LAVELLE,
2-1t* Box, 4,590, New York.

CHARLES W. YOUNG,
ETHIOPIAN COMEDIAN AND SPECIALTY ARTIST, will close his successful season's engagement at the Adelphi Theatre, Albany, N. Y., April 15. I would be pleased to hear from responsible managers. 2-1t*

GEO. W. REED,
LEADING MAN
GENERAL CHARACTER, BURLESQUE and STRAIGHT BUSINESS.
Will conclude a two years' engagement at the Olympic Theatre, New York, on April 8.
Address as above.
Will assume stage-management, if necessary. 2-1t*

E. S. WASHBURN'S
FAMOUS TROUPE
HIS LAST SENSATION
IS MEETING WITH UNQUALIFIED SUCCESS
IN THE WEST.

The liberal encomiums of the press and unanimous approbation of appreciating audiences, composed of the elite of the large cities this troupe has visited, proclaim universal praise and satisfaction. This great company is now returning East, and, by special invitation, will visit all the cities on their westward route. The following notice, copied from THE EVENING DISPATCH of Columbus Ohio, shows a just appreciation of the merits of this superior organization.

LET EVERYBODY READ

WASHBURN'S LAST SENSATION.—This party will return to Columbus Wednesday, April 5. It was here about a month ago, and played to good business, giving great satisfaction. The success of this standard company of specialty artists has led some others to attempt the same kind of business, who have made a miserable failure. Notably, the "Heywood Brothers' Consolidated ———," which inflicted themselves on this city last Monday night. They, of course, played to a slim house, and would not venture to come back, unless they wanted to pay hall-rent, hotel-bills, and play to empty benches. The Washburn Sensation is returning over its early Winter route, and is doing a fine business, playing to larger audiences than before. These are the kind of people that deserve success—who know they have a show that will give satisfaction upon repeated repetitions.

This incomparable troupe will soon make the tour of the New England States, and the manager promises his numerous patrons a superior and brilliant entertainment.
E. S. WASHBURN,
2-1t The Acknowledged Manager for the People.

THE NEW ADELPHI
(LATE DEAGLE'S),
SIXTH ST., BETWEEN LOCUST AND ST. CHARLES,
ST. LOUIS, MO.
WM. O. ALLEN..........Sole Proprietor and Manager
BEN DODGE..........Stage-manager and Advertiser
TREMENDOUS SUCCESS OF THE NEW VENTURE.
EVERYBODY DELIGHTED
THE OLD HOUSE MAKING MONEY AT LAST.
14 NEW STARS THIS WEEK 14
TALENT IN ALL BRANCHES OF THE BUSINESS WANTED AT ONCE.
WRITE AND GET A DATE.
All letters answered, whether dates can be arranged or not.
GOOD SERIO-COMIC SINGERS WANTED FOR APRIL 9 AND 16. ADDRESS AS ABOVE.
PARTICULAR NOTICE.
George J. Deagle is no longer connected with this establishment in any manner. 2-1t*

SNAKES. SNAKES.
From 7 feet to 16 feet long. Just arrived. To be had at P. MOONEY'S, No. 290 Front street, N. Y. C. O. D. 2-1t*

TREMENDOUS SUCCESS
OF
N. C. GOODWIN JR.,
the Marvelous Young American Actor and Mimic, now fulfilling one of the most successful engagements ever played in New York, at the Lyceum Theatre, where he has been pronounced by both press and public to be the most wonderful Mimic and Burlesque Actor now upon the stage. He is at present playing in the Burlesque of Black Eyed Susan, where he performs the most wonderful feats of mimicry ever witnessed upon the Local Stage; viz.: An imitation of the great comedian Mr. Stuart Robson, in his well-known character of "Captain Crosstree," in which Mr. Goodwin has made a decided hit.
EVERY SCENE ENCORED.
Engaged for the season.
NOTICE TO MANAGERS.
MR. GOODWIN has entered into copartnership with the charming and versatile little actress, MISS MINNIE PALMER, and is at liberty to negotiate with Managers of First-Class Legitimate Theatres throughout the country for NEXT SEASON for the production of their specialties. Address until further notice,
N. C. GOODWIN JR.,
2-1t LYCEUM THEATRE, 14th Street, N. Y.

"Perseverentia Omnia Vincit."

HARRY MONTAGUE,
"THE ARTIST COMIQUE OF THE DAY,"
IN HIS POPULAR SONGS.

The most decided
and triumphant success
on the
New York Variety Stage
during the past season.
Having appeared for
132 CONSECUTIVE PERFORMANCES
in three of the
leading Variety Theatres
of the metropolis.
Retiring each night
after receiving
triple encores
and a curtain,
amidst
overwhelming applause,
ringing cheers,
and the
congratulations
of the managers.

Re-engaged April Third by
TONY PASTOR, ESQ.,
for the
Spring and Summer,
to appear at

TONY PASTOR'S NEW THEATRE,
BROADWAY, NEW YORK.

HARRY MONTAGUE'S
NEW SPRING SONG,
"Keep off the Grass"
(A Central Park reminiscence),]
HAS BEEN RECEIVED
WITH
RAPTUROUS MANIFESTATIONS
OF DELIGHT
BY THE ELITE
WHO VISIT
TONY PASTOR'S.
2-1t*

CARRIE DUNCAN,
THE
ELEGANT CHARACTERISTIC VOCALIST,
having met with such flattering success, has been re-engaged until further notice at
TONY PASTOR'S THEATRE,
NEW YORK.
2-1t*

THE ORIGINAL
HARRIGAN AND HART
now on their first starring tour, visiting all the principal cities in the United States. Everywhere they appear, received with ACCLAMATION AND DELIGHT by crowded audiences.
OPERA-HOUSES AND THEATRES NOT LARGE ENOUGH TO HOLD THE PEOPLE
who eagerly seek admission to witness the artistic performances of HARRIGAN AND HART in their ORIGINAL MUSICAL SKETCHES, and in the very successful 3-act Drama of
THE DOYLE BROTHERS,
in which HARRIGAN AND HART appear, supported by a GRAND COMBINATION OF DRAMATIC ARTISTS,
and
THE GALLANT 69TH OF NEW YORK
(Miniature),
consisting of the following members:
Master JOHN DOYLE,
Master ANDREW MURPHY,
Master EMIL HUSEL,
Master JOHN MEALEY,
Master RICHARD DOYLE,
Master WILLIE HIGGINS,
Master BILLY GLUFF,
Master JAMES McDERMOTT,
Master JOHN McCORMICK,
Master JAMES FAY,
Master MIKE BURK,
Master JAMES SMITH,
Master GEORGE YOUNG,
Master MORGAN BENSON.
Most brilliant success of
THE SKIDMORE GUARDS
by OUR BOYS.
Continued and overwhelming success of HARRIGAN AND HART in their Original Centennial Sketch entitled
THE BLUE AND THE GRAY.
HARRIGAN AND HART'S LATEST ORIGINAL MUSICAL SKETCH, called
THE GREEN ABOVE THE RED,
received nightly with screams of laughter and showers of applause.
ROUTE: Schenectady, N. Y., April 6, Albany 7, 8, Poughkeepsie 10, Newburg 11, Paterson, N. J., 12, Easton, Pa., 13. All business communications, to insure answer, should be addressed to
MART. HANLEY, Manager
2-1t Harrigan & Hart's Combination.

NOTICE TO MANAGERS
OF FIRST-CLASS
LEGITIMATE THEATRES
TREMENDOUS SUCCESS
OF MISS
MINNIE PALMER
AND MR.
N. C. GOODWIN JR.
Now fulfilling one of the most successful engagements ever played in New York at the LYCEUM THEATRE, where they are engaged for the season. Managers wishing to secure the services of these young and versatile artists for next season for the production of PLAYS, BURLESQUES, COMEDIES, etc., throughout the country, please address at once to N. C. GOODWIN JR.,
Lyceum Theatre, New York.

NOTICE.
A piece is being written for them by a well-known author. Due notice will be given of its production. 2-1t*

J. CROSHER,
one of the FINEST CULTIVATED TENORS in the MINSTREL PROFESSION, closed at the Twenty-third-street Theatre March 25. Mr. Crosher has added to his repertoire of ballads a new selection of choice
Motto and Comic Songs.
MINSTREL and VARIETY MANAGERS can SECURE DATES by addressing him at 137 McDougal street, New York City. 2-1t*

SEE WHAT I GIVE AWAY
THAT BANNER
A HUNDRED YEARS OLD.
SONG AND CHORUS.
WORDS BY B. DEVERE. MUSIC BY EDDIE FOX.
This is the Great American Centennial Song, as sung through the whole country with such immense success.
PRICE, 50 CENTS.
SEE WHAT THE WASHINGTON GAZETTE HAS TO SAY ABOUT THIS GREAT CENTENNIAL SONG.
THAT BANNER A HUNDRED YEARS OLD.
This is the title of a new song just published by the popular publishing house of F. W. HELMICK, 278 West Sixth street, Cincinnati, O. It is destined to have an immense run, as it is in all respects the best Centennial song which has yet appeared. By all means ask your merchant to order it. It is the finest patriotic melody written since THE STAR-SPANGLED BANNER, and we confidently expect to hear it sung throughout the land as soon as its musical merits are discovered.
The publisher proposes to give, FREE OF CHARGE, Five Beautiful Photographs of the different Centennial Buildings at Philadelphia to every purchaser of this Great Centennial Song. These photographs are worth the price of the song alone. The song and photographs will be mailed free, upon receipt of 50 cents, to any part of the United States. Address F. W. HELMICK,
Music Dealer and Publisher,
2-1t 278 West Sixth street, Cincinnati, O.

Prof. Neil Smith and Dogs
just closed with great success at Jersey City. Now performing at Theatre Comique, Williamsburg. Travels this season with the Barnum Show. 2-1t*

TWELFTH ANNUAL TOUR
OF
TONY PASTOR'S TROUPE.
THE LARGEST COMBINATION OF VAUDEVILLE, NOVELTY AND SPECIALTY STARS IN THE WORLD,
under the personal superintendence of
TONY PASTOR..........Sole Proprietor
who will appear at each and every performance given by his UNRIVALED ORGANIZATION.
MR. PASTOR takes pleasure in announcing his Company for the season of 1876,
COMMENCING APRIL 3.

LURLINE
THE WATER QUEEN
and
WATSON THE MAN-FISH.
The gentlemanly, the humorous, the musical
GUS WILLIAMS.
HARRY KERNELL,
the North of Ireland comedian, vocalist and dancer.
The wonderful, the acrobatic, the gymnastic, eccentric and grotesque
LESTER, ALLEN, SMITH AND WALDRON,
known as
THE BIG 4. THE BIG 4.
MISS JENNIE MORGAN,
the distinguished operatic soprano.
The gifted and charming
MISS MARIE WHITTINGHAM
and
MAST. NEWMAN,
the wonderful boy tenor.
These distinguished artists will appear in their peculiar, elegant, attractive and refined musical entertainments.

THE BRAHAMS,
HARRY AND LIZZIE,
musical sketch and dialect artists, duettists and dancers.
CROSSLEY AND ELDER,
field athletes, in their Caledonian sports, of and for which the Scotch are so fond and famous.
KARL LIND,
the Stockholm Wonder and Antipodean Phenomenon.
BABY BINDLEY,
the precocious musical genius, character artist, vocalist and dancer.
CHARLES WORLEY,
the best comedian on the Ethiopian stage.
FRANK GIRARD,
comedian, actor, banjoist and vocalist.
A MAMMOTH ORCHESTRA,
under the direction of
PROF. H. T. DYRING,
A full and complete
BRASS BAND,
expensively uniformed, will give balcony serenades each evening, previous to the opening of the doors and while the public are purchasing their tickets.

TONY PASTOR,
AMERICA'S OWN COMIC VOCALIST,
will appear at every performance in a new and original catalogue of humorous, motto, descriptive and local songs, and be on hand to welcome his legion of friends.
TONY PASTOR'S TROUPE will appear in the principal cities East and West, and for the first time visit CALIFORNIA. Due notice of their engagements will be announced.
D. B. HODGES, General Agent. E. G. BROWNE, Business-manager.
NOTICE.—TONY PASTOR'S NEW THEATRE WILL NOT CLOSE DURING THE SUMMER SEASON.
First-class artists desiring engagements please take notice. Can book a few good artists for April 17th and May 1st.
All communications addressed TONY PASTOR, 587 BROADWAY, N. Y. 1-tf

ST. CHARLES THEATRE
NEW ORLEANS, LA.
JAMES FLYNNE..........SOLE PROPRIETOR
MARSH ADAMS..........STAGE-MANAGER
OPENED APRIL 3
WITH THE FOLLOWING COMPANY.

MISS ANGIE SCHOTT,	MLLE. ELIZA DEVRIENT,
ADMIRAL YALE,	MISS LULU LEONARD,
LITTLE ARDINE,	MISS FANNIE FLORRENCE,
FRED. D. HARRIS,	DE BAR BROS.,
GEO. W. DUNBAR,	CUMMINGS AND HYNES,
TIM MORRIS,	MISS ELLA HEFLIN,
H. S. CASSIDY,	E. G. MORTON,

AND MARSH ADAMS.
SPECIALTY ARTISTS,
COMBINATIONS AND
SENSATION STARS,
please write. All letters will be answered.
2-tf ADDRESS AS ABOVE.

CENTENNIAL VARIETIES,
94, 96 AND 98 CANAL STREET,
BUFFALO, N. Y.
EDWARD WORKMAN..........Sole Proprietor
BILLY BAKER..........Business and Stage Manager
This beautiful new place of amusement will open April 29. Variety talent, especially females, wanted for the opening. Salaries low, but sure. Address
BILLY BAKER,
2-1t* Business-manager.

CHARLES H.
DAY well-known CLIPPER contributor, of large CIRCUS, DRAMATIC, MINSTREL and VARIETIES experience, may be secured as BUSINESS-MANAGER, ADVANCE AGENT or PRESS WRITER for traveling organizations, star or local place of amusement. Address care Box 225, New Haven, Ct. 2-1t*

DAVIS & CO.
THEATRICAL AGENCY.
160 VINE ST.
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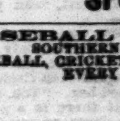
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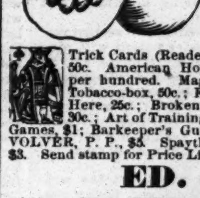
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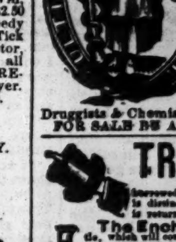

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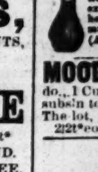
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One Prize to Every Six Tickets.
Only 20,000 Tickets, at $50 Each,
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TENTH AND TWENTIETH COUPONS IN PROPORTION.

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One Capital Prize, $100,000.

1 Prize	....	50,000
1 Prize	....	20,000
1 Prize	....	10,000
2 Prizes at	$5,000	10,000
4 Prizes at	2,500	10,000
20 Prizes at	1,000	20,000
50 Prizes at	500	25,000
1,000 Prizes at	100	100,000
2,000 Prizes at	50	100,000

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100 Approximation Prizes at	$200	$20,000
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SHE DIED BUT YESTERDAY.

Respectfully Dedicated to Miss Ella Sheldon.

WRITTEN FOR THE NEW YORK CLIPPER.

Two years! My mother, can it be
That weary years I've mourned for thee?
And yet it seems so fresh, the pain,
I count them o'er and o'er again,
The while my aching heart doth say:
"My mother died but yesterday."

Two years! Alas! and can it be?
E'en yet thy coffined form I see—
That white, still face; those locks of night,
With just the faintest gleams of white;
The folded 'kerchief on thy breast,
The hands closed in their last, long rest;
My darling mother, can it be
That two long years I've mourned for thee?

'Twas Winter then, and now 'tis Spring;
But change of years will never bring
My mother back, nor joy for me—
For but one picture can I see:
And all the while my heart will say:
"My mother died but yesterday."

Macon, Ga., March 21, 1876. NELLIE EDWARDS.

FROMENT & RISLER.

FROM THE FRENCH OF ALPHONSE DAUDET.

[The French Academy, Paris, awarded its Medal for Literary Excellence in 1875 to M. Daudet because of this story, which within six months reached its Eighth Edition.]

TRANSLATED FOR THE NEW YORK CLIPPER, BY CELIA LOGAN.

CHAPTER IV.

SYDONIE IS FREE.

Sydonie's first idea was to go to Cazaboin, whom finally she had not dared invite to her ball; but he lived at Montmartre, and that was very far to go, dressed as she was; and then he was not likely to be at home. Her parents, she knew, would receive her, but she dreaded the lamentations of her mother and the harangues of her father.

Then she thought of Delobelle, her old friend Delobelle. In the downfall of her splendor she remembered that he first initiated her into worldly life, gave her lessons in dancing and deportment when she was little, and taught her to think herself handsome before anyone else had told her so. Something told her that that illustrious man would uphold her against the world. She called a hack and drove to his residence.

The poor little lame girl's predictions had been fulfilled. When she was gone, Madame Delobelle had not been able to continue the old trade of mounting flies and birds. Then the courageous woman took to sewing. She mended laces and embroidery, and, little by little, sank lower and lower in the scale of working-women. Her earnings, becoming smaller and smaller, hardly sufficed for the necessaries of life; and Delobelle, whose profession, he said, obliged him to incur continual expense, was reduced to run into debt. He owed his tailor, hatter and bootmaker; but that which troubled him most was the note for the famous dinners which he had eaten during the time of his management. The note was for two hundred francs, payable at the end of January, and he had no hope of its renewal. If he did not pay, everything in his little apartment would be sold. Dreadful to sell the poor furniture, made dear by memory.

There was the long work-table at the corner of which he had supped for twenty years; there was Zizi's large armchair, which he could not look at without tears. Mother Delobelle would die to see all her cherished souvenirs disappear. The poor old woman was now sewing straw hats for a livelihood, for which she was paid less than two francs and fifty centimes for twelve hours of labor.

Delobelle, however, grew fatter as his wife grew thinner. He was eating a savory cheese soup, hot from the ashes, when he was startled by a quick knock at the door. He had been to see a bloodthirsty melodrama at one of the minor theatres, and trembled to hear knocks at such an unearthly hour.

"Who is there?" he asked fearfully.

"It is I, Sydonie; let me in quick!"

She came in shivering, and, throwing off her scarf, went to the stove, where the fire was dying out. She told her story immediately, giving way to the fury which had been stifling her for an hour. While she recounted the scene at the factory she subdued her outbursts, because he said Mme. Delobelle was asleep in the adjoining room. The elegance of her toilet in that poverty-stricken fifth floor—the brilliancy of her finery—was in strange contrast to the piles of coarse, cheap hats and bits of straw scattered around the room, giving the impression of a drama, one of those terrible life-shocks in which rank, wealth and feeling are often strangely confounded.

"No. I will never go back to him, never," she said. "It's all over, and I am free! free!"

"But who," Delobelle demanded, "could have denounced you to your husband?"

"Frantz—I am sure it was Frantz. He would not have believed it from anyone else, and he received a letter from Egypt yesterday. Oh! how he treated me before that woman! Why, he flung me on my knees at her feet! but I will be revenged. Before leaving, I took something with which to be revenged."

And the smile of olden times played around her mouth. The old stroller listened with a great deal of interest. In spite of his compassion for Risler, even for Sydonie, he could not help looking at matters from a theatrical point of view, and, carried away by his mania, he cried:

"What a splendid situation for a fifth act!"

She did not hear him. Absorbed in some bad thought at which she smiled beforehand, she held to the fire her thin shoes, soaking with snow.

"And now, what are you going to do?" Delobelle asked after a pause.

"Stay here until to-morrow morning, rest a little, and then I'll see."

"But I've no bed to offer you, my poor child. My wife is in bed."

"Don't trouble about me, good Delobelle. Give me shelter to-night. I will sleep on the sofa. I'm not hard to please."

The actor sighed.

"Ah, that sofa! it was poor little Zizi's. How many times she has sat up in that when hurried with work! Ah, well, those that are taken are happier than those that are left!"

He had always ready for use some selfish and consoling maxim. Hardly had he delivered himself of this one than he perceived that his soup was getting cold. Sydonie saw his anxiety, and said:

"You were at your supper—go on."

"Yes; I was—that's part of our profession, of the rude existence that we lead—for, you see, I have not given it up. I will never renounce it, never."

If there remained anything of the soul of Desiree in that miserable room where she had lived for twenty years, it must have trembled at the declaration. He would never renounce—she, then, had died in vain.

He continued:

"I don't care what they say, it's the finest trade going. One is free, and dependent on nobody. All for glory and the public! I know what I should do in your place. You were not born to live with such people as those you have been living with. You ought to lead an artistic existence, and feel the fever of success."

In speaking, he seated himself, put his napkin under his chin, and helped himself to a large plate of soup.

"Not to mention that your success as a pretty woman will not stand in the way of your success as an actress. I say, you ought to take a few lessons in elocution. With your voice, your intelligence, your manners, you ought to have a magnificent future."

And suddenly, as if to initiate her into the joys of the dramatic art, he remarked:

"But have you had supper? Feeling famishes. I know myself, when undergoing any great emotion, I get fairly hollow, I am that hungry! Sit there and take this plate. I am sure you haven't eaten cheese soup for a long time."

He ransacked the cupboard to find her a plate; she helped him, laughing together at the difficulty of laying another course. She was not so pale now, and a great deal more cheerful than when she entered that poor abode.

She was a Bohemian at heart. All the happiness of life was gone forever—honor, family fortune. She had been driven from her house, stripped of her finery, and disgraced. She had just undergone all these humiliations and calamities; but these did not prevent her from eating with excellent appetite, and listening with joy to the jokes of Delobelle on her new vocation and success. She felt light and future happy, now that she had set out for the country of Bohemia, that country after her own heart.

What was in store for her next? Of how many ups-and-downs was her unexpected and capricious existence to be composed? she asked herself as she went to sleep in lost Desiree's great armchair. No thought of that poor girl troubled her; she thought mainly of her future, and of her vengeance, which she held in her hand—ready, sure, and terrible.

CHAPTER V.

THE NEW CLERK IN THE HOUSE OF FROMENT.

It was midday when young Froment awoke. All night, while a drama was being enacted underneath him and a ball taking place above him, he had slept a sleep of annihilation, such as criminals sleep the night before their execution; as vanquished generals the night of the defeat; such a sleep as one would wish never to wake from, when the absence of all sensation resembles death.

The light which penetrated through the curtains, made more brilliant by the snow with which the roof and garden were covered, recalled him to reality. He felt a shock throughout his entire frame, and before thinking he experienced that vague sense of oppression and misery which temporarily-forgotten trouble brings to people on awakening.

The world existed still! Little by little the responsibility of life forced itself upon him.

"It is to-day!" he muttered.

The factory clock struck.

"Twelve o'clock! how I have slept!" He felt a little remorse and a good deal of pleasure that the bankruptcy drama had been acted without him. How had they managed below? Why had they not apprised him?

He rose, opened the curtains, and saw Risler and Sigismund talking together in the garden. Strange! they had not even spoken to each other for so long! What had happened? He dressed, and was about to go down. He found Claire at the bedroom door.

"You must not go out," she said.

"Why not?"

"I will tell you."

"What is it? Have they come from the bank?"

"Yes. The drafts are paid."

"Paid!"

"Risler raised the money. He has been running about with Planus since early this morning. It appears that his wife had some superb jewelry. Her diamond necklace alone brought twenty thousand francs, and he sold the house at Asnieres, with all that it contained, but it was necessary to register the deed of sale. Planus advanced the money."

She did not turn towards him in speaking, and he, on his side, lowered his head in order to avoid looking at her.

"Risler is an honest man," she continued, "and even when he knew from whom his wife obtained all this luxury ——"

"How!" exclaimed George, dumbfounded. "He knew ——"

"Everything," replied Claire, dropping her eyes.

"And you, then ——"

"Oh, I knew all before Risler did. Yesterday, if you remember, I told you that I had heard at Savigny such things that I would have given ten years of my life not to have gone there."

"Claire!"

All the tenderness of his nature welled up to her, and he made a movement; but her face was so severe in its cold determination, her despair was so plainly written there, that he did not dare to take her to his heart as he longed to do. He exclaimed:

"Pardon, pardon!"

"I dare say you find me strangely calm, but I shed all my tears yesterday. You were mistaken if you thought they fell for our ruin. No; I wept for our happiness, destroyed forever by you, for the madness that has lost you your only true friend."

George gazed upon her with admiration. Lost to him, she seemed more adorable than ever. Remorse, despair and shame entered into his heart with newly-born love for his wife, and he was about to throw himself at her feet, but she checked him, saying disdainfully:

"No, no; rise. If you knew what you recall to me—if you knew what a face full of hate and lies I saw at my feet last night!"

"I do not lie," responded George. "Claire, I implore you, in the name of our child ——"

A knock at the door interrupted him.

"Rise. Life claims us," she said, and went to see what was wanted. Mons. Risler desired to see Mons. Froment in the office.

"Say that he will come."

George made a step towards the door, but she stopped him.

"No; let me go. He must not see you yet."

"But ——"

"It must be as I wish. You do not know in what a state of fury and indignation is that man whom you have so basely deceived. If you had seen him last night, bruising his wife's wrists ——"

She glanced up to see if he felt pity for the woman, but evidently he did not, and replied:

"My life belongs to that man."

"It belongs to me also, and you shall not go down. There has been enough scandal in my father's house. To think that the whole factory knows what is taking place. They watch us like spies. It required all the authority of the foremen to get the laborers to work to-day, and to make them lower their prying eyes."

"But it will look as if I was hiding myself."

"Well, suppose it does, what then? That's just like men. They do not hesitate to commit the greatest crimes—they will deceive a wife and dishonor a friend, but the thought that they will be accused of cowardice alone moves them to feel shame. You have acted like a coward, now take the punishment of it; besides, Sydonie is gone, gone forever; and if you leave this house I shall think you have gone to join her."

"In that case I will stay here. I will do what you wish."

Claire went to Planus' office.

Risler was walking up and down, as peaceably as usual, with his hands behind his back.

To see him, no one would have suspected the terrible incidents which had taken place in his life since the night before. As for Sigismund, he was radiant with joy, thinking only of the checks paid at the hour named and the honor of the house safe and sound.

When Madame Froment appeared, Risler smiled sadly and shook his head.

"I thought you would come in his place, Madame," he said; "but it is not with you that I have business. I must see him, I must talk with him. We have staved off bankruptcy this morning, and the worst is past, but we have to consult upon many other things."

"Risler, I beseech you to wait until you are calmer."

"Why, Madame? There is not a moment to lose. Oh, I suspect that you are afraid I shall yield to a sudden burst of anger. Reassure yourself, reassure him. You know what I have said before. There is an honor which concerns me more than my own—the honor of the house of Froment. I have compromised it by my fault. Before everything else, I must repair the evil I have done, or allowed to be done."

"Your conduct is admirable, I acknowledge."

"Oh, if you saw him all the time—he is a saint," said Sigismund, not daring to speak to his friend, yet wishing at least to testify to his remorse for having wronged him in his thoughts.

Claire continued:

"But do you not fear? Human forbearance has a limit. Perhaps when you find yourself in the presence of him who has brought you so much harm—"

Risler took her hands and gazed into her eyes, saying:

"Dear creature, do not speak of the wrong which has been done me. You do not know how much I hate him for his treachery to you, but no thought of the past dwells with me in this crisis of the house. I am nothing now but a business man who wishes to come to an understanding with his partner for the good of the house. Let him come down without any fear; and if you dread an outbreak on my part, remain here with us. I shall only need to glance at the daughter of my old employer to recall me to my word and my duty."

"I believe you," said Claire, going, to bring down her husband.

The first moment of the interview was terrible. George was pale, shaken and mortified. He would have preferred a hundred times to stand facing a pistol in the hands of Risler, waiting to be blown into eternity, than thus to appear before him, a guilty man, not punished, obliged to assume a calm and indifferent air, and discuss business affairs.

Risler affected not to see him, and continued to pace up and down while talking.

"Our house has just passed through a frightful calamity and crisis. We avoided a crash to-day, but it is not the last struggle. That invention of mine has for so long taken my time from other matters—fortunately, I am now free and can attend solely to business. You must do the same. The workmen have followed the example of their employers, and have neglected their work. This morning, for the first time in a year, they went to work punctually. I count upon you to reform all that. As for myself, I am going to remodel our designs—they are old. We must have new ones for the new machines. I have great confidence in our printing; the experiments having succeeded beyond my wildest hopes; we have the means of bringing back our trade. I did not tell you this sooner, because I wished to surprise you. And now there are no more surprises in store for us, are there, George?"

This last remark was made in a tone of such bitter irony that Claire trembled, fearing a climax; but he resumed in his natural voice:

"Yes; I believe I am in a position to assure you that within six months the Risler patent will give magnificent results; only, those six months will be hard to get through. We will have to retrench, to lessen our expenses, and to be as economical as we can. We have five designers, we must do with two. I will supply the place of those we dismiss by night-work. Above all, understand I resign my partnership. I will draw my pay as foreman, as I used to, and nothing more."

Young Froment tried to say a word, but his wife made a sign to him to be silent, and Risler continued:

"I am no longer your partner. I shall become again the clerk, which I ought never to have ceased to be. From this day our partnership is dissolved. This position of clerk I will retain until the house gets going again, and I can—but what I shall do then concerns only me. This is what I had to say to you. You must take an active interest in the factory; they must see you and feel that the master is present, and I believe that among our many misfortunes there is one that can be repaired."

During the silence which followed Risler's speech the noise of cart-wheels was heard in the garden.

"Excuse me," he said, "I must leave you. The wagons have come to take away the furniture."

"What! have you sold your furniture?" inquired Madame Froment.

"I have—every stick of it. I give the money to the house, where it belongs."

"It is impossible," said George; "I will not allow it."

"What do you say? What is it you will not allow?" asked Risler, turning upon him.

Claire stopped him with an imploring gesture.

"True, true," he said, and hurried away to escape the temptation to give vent to the anger which overflowed his heart.

CHAPTER VI.

CHEBE PROTESTS.

The second story was deserted. The servants had been paid and sent away that morning, abandoning the rooms to the disorder created by the ball of the previous night. The doors were open, the carpets rolled up and standing in corners, the waiters full of glasses, the table had still the remains of the supper upon it, the dust of the ball was on the furniture, over all floated the smell of punch and faded flowers.

On entering, Risler saw this at a glance. The piano was open, chairs were overturned, all was in confusion, as if it were the parlor of a shipwrecked steamer which had been struck in the night in the midst of a merry-making, and the waters had rushed in.

The men began to remove the furniture. Risler looked at them as if he had no more interest in what was going on than a stranger in the house. The luxury of which he was once so proud, and which made him so happy, inspired him now with unspeakable disgust. Above all, when he went into his wife's room he was seized with fury. He wanted to throw himself upon everything it contained, and tear it in pieces.

There is nothing which resembles a woman more than her bedroom. Although absent, her image smiles out from the mirror that reflected it. A little of her favorite perfume lingers on all she has touched.

Risler thought of this while the noise of hammers and the confusion of moving was at its height. Suddenly he heard a pattering of heels behind him, and, looking up, he beheld M. Chebe, red, panting, and boiling over with rage. As usual, he took a high tone with his son-in-law.

"What's this, sir—what's this I hear? What, you are moving!"

"No, Mons. Chebe," Risler replied coolly; "I am not moving, I am selling."

Chebe jumped about like a hot fish in a pan.

"Sell! what are you selling?"

"Everything," said Risler, without even looking at him.

"Listen to me, Risler; be reasonable. I do not say that Sydonie's conduct—I don't know anything about it—I never would know—only I appeal to your dignity. People should wash their dirty linen in their own house. They don't make a public display of it, as you have ever since this morning. Why, every eye is glued to the windows of the factory, and the neighbors are crowding about—you are the talk of the entire quarter."

"So much the better. The dishonor has been public; it is right that the reparation should be public too."

This apparent calm and indifference to all scandal exasperated Chebe. He suddenly changed his tone and manner, and began to speak as people speak to children or fools.

"You have no right, sir, to take anything away from here. I protest against it, sir, I protest against it, formally, with all my strength of manhood. I protest against it with all my authority as a father. Do you think I will stand calmly by and see you thrust my unfortunate child out into the streets in this way to sleep on straw? No, sir; no, sir. Enough of such folly! Not another thing shall be taken out of this apartment."

Shutting the door, he placed himself against it in a dramatic attitude worthy of Delobelle himself.

He was protecting his own interests as well as his daughter's. If she were turned out to sleep on straw, as he said, he ran a very great risk of no longer sleeping on feathers. He struck a grand attitude as an indignant father, only he was not permitted to keep it long.

Two hands seized his two wrists as in a vise, and whirled him into the middle of the room, leaving the door free to the porters.

"Chebe, my boy, listen to me and understand what I say," said Risler. "I am at the end of my patience. Ever since this morning I have made unheard-of efforts to preserve my self-control. It would not take much now to make my passion break out, and woe to him on whom it falls! I am ripe for murder! Go, then, quick, or I will not answer for myself!"

His manner of shaking the old man as he said this was so eloquent that the indignant father was instantly convinced of his determination to do what he threatened. He stammered out something—a few excuses even. Certainly Risler was right to act thus—all honest people would be with him—he kept steadily retreating to the door; there he stopped, and timidly inquired if Risler would continue Madame Chebe's little allowance.

"Yes," was the stern reply; "but take care that you do not go beyond it, for my position here is no longer the same; I am no longer a partner."

Monsieur Chebe opened his eyes in astonishment, but he did not dare to make a remark—his son-in-law had been changed into some other man. What! was this the gentle Risler, this tiger-cat that got his back up at a word and talked of nothing less than killing people!

He sneaked out, but did not breathe freely until he was at the foot of the stairs. As he crossed the courtyard, however, he walked with the air of a conquering hero.

When all the rooms were empty, Risler took the key and went to Madame Froment, who was in Planus' office.

"You can let the apartment," he said; "it will bring a little more money for the house."

"And how about you?" she asked.

"Oh, I have need of very little. An iron bed in the garret will do for me; it is good enough for a clerk, and, I repeat, I shall be nothing more than that henceforth; but a good clerk, watchful and reliable, of whom you will not have to complain, I assure you, madame."

George, who was looking over the accounts with Planus, was so touched to hear Risler talk in such a strain that he left the office precipitately.

Claire was also much moved, and, holding out her hand to the new employe in the house of Froment, she said:

"I thank you, Risler, in the name of my father."

"It is of him I am always thinking," he replied simply.

Achille entered and handed him a pile of letters. He opened them, and passed them one by one to Sigismund.

"Here is an order from Lyons. Why has not this from St. Etienne been answered?"

He plunged with all his strength of will into business details. Suddenly, among the large envelopes, he discovered a little letter carefully sealed. He immediately recognized the writing—small, and straight-up-and-down strokes: "To Monsieur Risler—Personal."

It was Sydonie's handwriting. On seeing it he experienced the same sensation as he had in her room.

All his love, all his choler as a deceived husband rushed back to him. What had she to write to him? What new falsehood had she invented? He was going to open the letter, but thought better of it.

He felt that if he read it he could perhaps no longer hold firm. Leaning towards the cashier, he said:

"Sigismund, will you do me a favor?"

"That I will," he replied heartily, glad to hear his friend speak in the old, natural voice.

"Here is a letter which has been written to me, and which I do not wish to read now. I am sure it would prevent my thinking, perhaps living. Keep it for me, and this also."

He drew from his pocket a little packet, carefully sealed, and held it to him.

"It is all that remains to me of the past—of that woman. I have decided never to see her again, so that nothing may remind me of her until my work here is done, and well done. You understand, I have need of all my head—and heart. Pay for me the little sum I allow the Chebes to live on, and—if—she herself—should ask for anything, do what is necessary—but never speak to me—of—it. And keep these things for me till I ask you for them."

Sigismund locked the letter and the packet in a secret drawer of his desk, with other precious papers.

Risler again took up the business correspondence; but before his eyes would rise up the characters traced by the little hand he had so often and so ardently pressed against his heart.

TO BE CONTINUED.

HOW IT ENDED.

WRITTEN FOR THE NEW YORK CLIPPER, BY MRS. E. BURKE COLLINS.

She was the prettiest, wittiest, most fascinating little actress that had visited New Orleans for a whole season, this charming Mademoiselle Melanie. Her beauty was something wonderful, her grace incomparable. She danced like a sylph, sang like a syren, and was altogether the rage. The impressionable and susceptible hearts of the males of the Crescent City were at her feet in scores—yes, hundreds—in fact, so many that she did not know what to do with them all, and so, perforce, let them lie there. Yet one thing was certain—no one could accuse her of showing a preference.

Her masculine admirers were evidently very much in earnest. They waylaid her to and from the theatre, smiled on her from the boxes, the dress-circle, the parquet—nay, even the galleries poured forth their incense of noisy homage. They besieged her at her rooms in the St. Charles Hotel, and offered up at her shrine countless bouquets of wonderful size and construction. Such loads of them arrived every morning that the employes of the St. Charles elevated their aristocratic noses at the idea of such constant imposition on their dignity, inasmuch as on them fell the duty of delivering said burdens at the lady's apartments. But she always sent the bouquets down-stairs again, with a bewitching message to the gentlemanly proprietor, and a request that he would appropriate the flowers to the adornment of the dinner-tables.

On the stage she was showered with the choicest blossoms, called before the curtain at the close of the performance, and nearly buried under an avalanche of roses and lilies. She submitted always with a good grace, but was never observed to stoop and raise one solitary blossom from the stage, where they had fallen. And, although the generous donors knew it not, their magnificent floral offerings were often borne away in triumph by the ballet girls and "supers," or else (O ignominious fate!) were left to be swept away with the other debris.

Her coolness was audacious. One night she was playing Marie in "The Marble Heart," and her acting had been so pathetic and perfect as to elicit storms of applause. It was in the garden scene, where she appears as the poor orphan girl who wishes to "go over yonder," and requests the fine ladies to direct her on her way. Just then some enthusiastic devotee in the audience tossed upon the stage, right at her feet, a lovely bunch of camelias, and fastened to their stems a superb diamond ring, its glitter catching the eyes of everyone as it fell. She stepped forward, slowly raised the bouquet, and, coolly observing "Some gentleman has dropped his ring! He can recover his property to-morrow, by applying at the box-office," beckoned to a "super" to remove the bouquet and its elegant appendage from the stage, and went on quietly with the performance. You see, she was very unlike the ordinary actress. She had her whims, and she did whatever she pleased to do.

Among the many who knelt at the shrine of this cool and unsympathizing young female were the scions of two of the most aristocratic Creole families—Vincent and Ernest Dubuclet—cousins and hitherto sworn friends. In fact, amid the society in which they moved, they had long been designated as Damon and Pythias, David and Jonathan, and no one dreamed that aught could ever disturb the course of true friendship, which in this case seemed destined to "run smooth," with no shoals or quicksands, and no breakers ahead. They were very constant attendants at the Varieties Theatre, where Mademoiselle Melanie performed. At first they strolled in between the acts together; then they took to going alone, and would bow coldly at each other across from box to box; until, finally, the bows degenerated into sullen nods; and at length, one memorable night, there dropped defiant silence between the two. There had come a turning-point in their lives, a corner which they could not avoid nor yet pass. There was enmity in the house of Dubuclet.

And this was not the worst of it. For several years an engagement had existed between Vincent Dubuclet and a young schoolmate, Valerie Lisle. Poor Valerie! she knew—for there were not wanting kind friends to keep her duly informed—that the heart of her lover was slowly but surely drifting away from her, and soon would be lost forever. Pure and true herself, she could not understand his changed affection; and her step grew slower, her eyes less bright, and her thin face more colorless; while the grave old family physician shook his wise head, and instituted inquiries regarding hereditary consumption. He looked a little disappointed on being informed that there was no such heritage in the Lisle family, but still assured poor Valerie that she was certainly (whether she inherited it or otherwise) in a decided decline.

Here, like a good spirit, there appeared on the scene Vincent's sister—that *rara avis* a very sensible young woman. She went to call on Valerie; came away, looking grieved and hurt; then, ordering her carriage, went deliberately to the St. Charles Hotel, and requested an audience with Mademoiselle Melanie. It was a long and cheerful conference, but the result was not made public.

Yet her helping hand was outstretched too late to prevent the inevitable denouement. That very evening Vincent Dubuclet dispatched a cartel to his cousin and once well-beloved Ernest. The meeting was appointed for the next day at the Oaks, that lovely spot which has been so frequently desecrated by similar scenes of crime, the results of mistaken ideas of honor—the duelist's favorite rendezvous.

This dreadful custom of dueling, the demand of a life for honor, is not so common an occurrence in New Orleans now as in former times, the law being especially strict against its practice. And so the "Code of Honor" lies covered with dust on the book-shelves of the old-time "fire-eaters," while injured innocence and insulted dignity meet now on the common and unforbidden ground of the Court-room, there to wreak summary vengeance, and retire with flying colors, victorious and triumphant, or to pay the imposed fine like a man, and sneak out sullenly, inwardly vowing future revenge. Dueling is an inhuman practice; and as the people become more and more advanced in civilization and refinement, they resign this barbarous custom with others of the ancient regime.

The sun arose the next morning on as fair a day as ever was born. At precisely six o'clock a carriage slowly approached the Oaks, and hardly had it discharged its occupants when another carriage drove up at a furious rate, and the rivals stood face to face. All preliminary arrangements were made, the ground measured, and the two young men, who had ever been as brothers, stood up deliberately to commit murder. Must it be? Is there no power in Heaven or on earth to prevent so dastardly an act of cowardice? For, although in the guise of bravery and courage, it *is* cowardly, nevertheless, to take the life which which can never be replaced. But everything was ready, and with eyes full of hatred and passion they took aim—each at the other's breast. Just then a third carriage, with drawn blinds, appeared upon the scene, and Mademoiselle Melanie hastily alighted. Flying to the side of Vincent, she placed her hand on his uplifted arm:

"Coward!" she cried, "to commit deliberate murder!"

Stung to madness, enraged, he turned passionately toward her; but there was a look in her eye that cowed him, and his gaze fell, while Ernest dropped his weapon, and the entire group waited further developments. The face of the actress wore a haughty look.

"Gentlemen," she cried, in her clear, ringing voice, "for what cause would you commit this dreadful crime?"

Ernest stepped to her side.

"I love you, mademoiselle," he said firmly.

"And *I* love you, Mademoiselle," cried Vincent, his voice full of fire. "And either he or I must die!"

"Gentlemen!" mademoiselle Melanie's voice trembled with disdain. "Have I ever encouraged either of you in even the slightest, most trivial particular?"

They were obliged to reply in the negative.

"Very well," resumed the lady. "It would perhaps have been quite as sensible had you revealed the true state of affair to me ere this, that I might have prevented this disgraceful encounter, which leaves a stain upon the fair name of Dubuclet."

"But, mademoiselle," began Vincent, "can you not tell us—decide between us ——"

"Stop, Vincent Dubuclet!" She was superb to look at. "I will tell you now; I have already decided—I can care for neither of you. St. Orme!" Here she paused, while a tall, elegant man alighted from the carriage and approached her. "You see, gentlemen," she continued, "that there is a good reason why I should not care—a large reason ('six feet high,'" she added, *sotto voce*), "why I should have no preference. Allow me to introduce my husband, Monsieur St. Orme, gentlemen. If you have any further business on my account, you can settle it with him, as he is my only and responsible agent, and"—here she bowed herself laughingly into her carriage—"pays all debts of my contracting."

Vincent Dubuclet strode away for a few steps, and then, turning suddenly, with tears of contrition in his fine eyes, held out his hand to his cousin. "Ernest," he cried in a husky voice, "I've been a fool; forgive me—can you?"

Their hands met—everyone in the group was moved at the unexpected reconciliation. St. Orme smiled approvingly, shook hands all around, invited everybody to a champagne supper at Moreau's, and rejoined his lady in the carriage, which was awaiting him at a little distance.

And so the two cousins—both heartily ashamed and cured of their folly—returned home, each, like the ancient mariner, "a sadder and wiser man." Before Mademoiselle Melanie left New Orleans the marriage of Vincent and Valerie was solemnized at the St. Louis Cathedral. And if you feel any surprise at the sudden and wonderful revulsion in Vincent's affections, let me say to you—*don't*, for it's the most common occurrence in the world! Conspicuous among the friends of the two now united families were Monsieur and Madame St. Orme, and their gifts to the blushing bride were marvels of elegance and expense.

While tendering her congratulations, Melanie, with an arch smile, remarked to the groom: "Well, Vincent, this is a much more sensible proceeding than lying out under the Oaks with a bullet in your heart, or to be 'in durance vile;' for I'll confess to you now that I had an officer in my carriage, with a warrant for the arrest of both you hot-headed young men, had you persisted in your insane and ridiculous duel!"

And that was how it ended.

MY WIFE AND CHILD.

BY THE LATE GENERAL STONEWALL JACKSON.*

The tattoo beats—the lights are gone,
The camp around in slumber lies,
The night with solemn pace moves on,
The shadows thicken o'er the skies;
But sleep my weary eyes hath flown,
And sad, uneasy thoughts arise.

I think of thee, O darling one,
Whose love my early life hath blest—
Of thee and him—our baby son—
Who slumbers on thy gentle breast.
God of the tender, frail and lone,
O guard the tender sleeper's rest,

And hover gently, hover near
To her whose watchful eye is wet—
To mother, wife—the doubly dear,
In whose young heart have freshly met
Two streams of love so deep and clear,
And cheer her drooping spirits yet.

Now, while she kneels before Thy throne,
O teach her, Ruler of the skies,
That, while by Thy behest alone,
Earth's mightiest powers fall or rise,
No tear is wept to Thee unknown,
No hair is lost, no sparrow dies!

That Thou canst stay the ruthless hands
Of dark disease, and soothe its pain;
That only by Thy stern commands
The battle's lost, the soldier's slain;
That from the distant sea or land
Thou bring'st the wanderer home again.

And when upon her pillow lone
Her tear-wet cheek is sadly prest,
May happier visions beam upon
The brightening current of her breast,
No frowning look nor angry tone
Disturb the Sabbath of her rest.

Whatever fate those forms may show,
Loved with a passion almost wild,
By day, by night, in joy or woe,
By fears oppressed, or hopes beguiled,
From every danger, every foe,
O God, protect my wife and child!

* Written while an artillery officer in the Mexican War.

MORE THAN THIRTY YEARS AGO: OUR DRAMA'S SEMI-CENTENNIAL.

WRITTEN FOR THE NEW YORK CLIPPER, BY A GOTHAMITE.

Should it have been the good fortune of some of the old-time frequenters of the old Park Theatre to have incurred the somewhat pleasant fate of Rip Van Winkle, and to have fallen asleep, not exactly upon the summit of the Katterskill Mountain, but upon some secluded spot in the City Hall Park, his wonderment, upon awakening, would have transcended that attributed to the traditional hunter of the Highlands by a myriad of years. Presume his involuntary nap to have exceeded that enjoyed by the matter-of-fac tRip by some fifteen years, let him open his eyes during this present Centennial year, and few imaginations could compass the bewilderment assailing his reanimated senses.

Thirty-five years are, assuredly, no very prolonged lapse in time, and there are hundreds of theatre-goers in our midst who have seemingly endured a slumber of as great a length, although thoroughly wide awake in ordinary habits of life, yet unmindful of the wonders wrought by Time, and who, even at this day, dwell upon the memory of those by-gone days as the halcyon hours of a long-past manhood.

It may be regarded as a singular fact at the present time, when the drama constitutes but one among numerous sources of amusement, but it must be admitted that our leading theatre constituted the very centre of intellectual enjoyment not many years past. To dramatic performances every other entertainment was emphatically subordinate; in fact, to witness a sterling play, enacted by competent artists, constituted the standard recreation with the sober and solid men of Gotham. Balls, concerts and parties were mere episodes in social existence, operas were simple variations of the theatrical programme, and, as fashion exerted but an indifferent sway and imported fantasies were held in disdain, the theatre monopolized the sympathy and enthusiasm of all classes in a not very extended society.

In those days the rule now apparently governing location of dramatic temples was practically reversed; hence, instead of theatre-builders cringingly huddling beneath the eaves of hotels to secure a profitable patronage, it was the hotel proprietors who changed their sites proportionately as the habitual playgoers moved their residences farther up town. When the construction of the Astor House was first commenced, and wiseacres predicted impossibility of success from its vast dimensions and remote locality, its sagacious proprietor significantly alluded to the fact that the theatre was standing almost directly opposite, and strangers readily found their way within its inviting portals. Still, Mr. Astor was a man ever progressing in advance of ordinary mortals, and must have laughed heartily in his sleeve when remembering our economical city fathers to have extenuated substitution of freestone for marble for the rear of the City Hall, upon the ground that, by reason of its proximity to the upper city limits, this architectural deformity ran slight chance of being generally noted.

In no other city in the world, with the exception of the French capital, was a more earnest adoration for the drama and admiration for its interpreters displayed than by the past generation of Gothamites. In both communities this enthusiasm was generated from similarity of causes, the main one of which being habitual patronage of the theatre by influential residents as a paramount social necessity. As our city has augmented in cosmopolitanism, bringing with it radical changes in tastes, habits and entertainments, this spirit of enthusiasm has partially died away, while in Paris it has been conserved with remarkable fidelity. Witness the excitement of a "first night" of a piece by a distinguished author, the debut of a celebrated artist, or the appearance of a new star—social incidents agitating an entire community holding some one favorite theatre as its common centre. The same prevailing enthusiasm in New York allured to the Theatre—for the Park preserved that egotistical designation to the day of its final destruction—a crowd of habitual patrons who would not miss a "first night" any more than a year of existence.

Like the present Parisians, our theatre-goers made it an invariable rule to congregate after the performance at some noted hostelry, and there to discuss over a social glass the merits of the play or of a new performer. The starring system being comparatively unknown at that date, and the members of a leading company familiar to the audience, the attraction of the theatre was ordinarily the piece performed. Consequently, it was oftentimes amusing to notice the devices attempted to cover the absence of stars and to render a play attractive through decorative manipulation. During the performances of Macready, not only did the great tragedian insist upon a glaring innovation in the stage being covered with green baize, but astonished the habitual theatre-goers through appearing in costumes theretofore to them unknown. In fact, he produced as decided a sensation through discarding the white trowsers, jacket and turban of the traditional Othello, as did the younger Kean when presenting Richard III in armor, and with a surcoat emblazoned with the royal arms.

The wonderful success of "London Assurance" was undoubtedly attributable in a great measure to the innovation of stage ornamentation, and to the fact of an almost general change in costume during the progress of the drama. The effect produced by decorating the lawn of Oak Hall with painted walks and grassplots, in the midst of which stood plaster Cupids and Dianas costing never less than five dollars each, was only excelled through spreading the stage with real Brussels carpets, mounting it with brocatel furniture, and lowering from the flies a real chandelier, with actual cut-glass pendants, and illuminated with genuine gas. Still, as "London Assurance" was strongly represented by Charlotte Cushman, the elder Placide, Brown, Billy Williams, Old Fisher, Latham, Mrs. Knight and young Wheatley, the scenic elaboration of new pieces was not of long continuance, inasmuch as "Old Maids," its successor, infinitely more appropriately put upon the stage, proved a decided failure, as also did "What Will the World Say?" a well-written comedy of the modern time, intended to rival in popularity John Poole's "Patrician and Parvenu," "London Assurance," and Marston's dignified "Patrician's Daughter."

The most famous resort, frequented by both actors and critics during the palmy days of the Park, was the "Shakespeare," in Nassau street, below Ann, and kept by Alderman Stoneall, whose name is familiar with Park pit-ites of the passing generation. This hostelry was said to have been founded by a near relative to Hodgkinson, who, with Hallam, was the manager presumably establishing the legitimate drama in our city. The memory of this enterprising actor has been perpetuated by the facile pen of Washington Irving in his genial contributions to the daily press over the quaint signature of "Jonathan Oldschool"—pungent and diverting satires, the pith of which has been conserved through extracts in Dunlap's "History of the American Stage," a painstaking work by a gentleman who in his day was a portrait-painter, a theatrical manager, a popular journalist, a dramatic author, and an industrious biographer. The "Shakespeare" proper was reached through a passage-way, its reading and refreshment rooms being situated at the rear of the premises—inconvenient, it is true, for the casual customer, but strictly in accordance with the inclinations of its habitual patrons, for Nassau and the adjacent streets still contained many private residences, and the English habit of favoring public rooms in cosy corners prevailed, from their being removed from the noise of streets, and more capable of affording "mine ease at mine inn"—in fact, the inner chamber of the "Shakespeare" was fashioned after the manner of Dame Quickly's parlor, with the material exception of there being neither tapestry nor sea-coal fire, nor a Francis with his perpetual "Anon, anon, sir!" the first being superseded by a gayly-colored wall-paper, the second by a modest Franklin, and the third by a portly, middle-aged assistant rejoicing in the military title of "The Major." The apartment was, however, adorned with line-engravings, of course connected with the drama, prominent among which stood Sir Thomas Lawrence's Siddons as Lady Macbeth, the great Kemble as Cato, Wallack as Rolla bearing Cora's child aloft, Kemble as Hamlet with Yorick's skull in hand, and a pretentious mezzotint of Forrest, drawn and engraved by William Page, then a young artist with but slight dreams of attaining the presidency of the National Academy.

Few actors in those days, even those of celebrity, ventured upon the extravagance of lodging at hotels—on the contrary, they mostly dwelt in boarding-houses, and it was a peculiarity of those times that many superannuated actresses, upon retirement from the stage, assumed the vocation of boarding-house keepers, whose occupation was made manifest through placing the prefix "Mrs." to the name upon a shining brass door-plate. They, in truth, had little difficulty in obtaining patrons and liberal pay, inasmuch as the staid bachelors and steady widowers of Gotham deemed it to be a duty incumbent upon them to contribute to the support, in this indirect manner, of the venerable matrons who had flourished on the boards, precisely as the ancient mariners of the port held it a sacred obligation to take up their homes in retirement with the widows of sea-captains lost in their precarious calling.

The hotel ordinarily patronized by theatrical lions had been the old Tontine Coffee-house, in Wall street, where George Frederick Cooke reveled during his stay in this city; but his great disciple, the elder Kean, gave tone to the Franklin Coffee-house, in Maiden lane, better known to us as Clark & Brown's, the famous eating-house and mercantile resort, passed away but a few years ago. Both these coffee-houses were frequented by literary men, among whom distinguished artists found a hearty and agreeable welcome while in the city. Pearl-street, Adelphi, and other hotels clustering around the Bowling Green were mostly devoted to strangers of political distinction or shipping merchants redolent in wealth, among whom a theatrical magnate would discover himself to be singularly out of place. They were, moreover, conveniently situated with respect to the wharf at Whitehall, the point of departure of packet ships for Europe.

The sailing of a celebrated actor or actress on a homeward voyage was a veritable incident in a stock-performer's ordinary theatrical life; for, as the returning star generally took a benefit at the Park on the evening preceding his departure, it was regarded by the members of that company, male and at times females, as an act of courtesy personally to bid a Godspeed to one they little imagined to see again. As the packet, announced to sail on a Saturday, drew off into the stream, long before the hour of final departure a river steamer was found in waiting in the Whitehall slip, until, at the stroke of high noon, it moved leisurely to the Quarantine, there to place aboard the departing voyagers, with their accumulation of luggage; for, as America at that date was regarded as a land of curiosities, few professionals visiting our shores ventured homeward without an elaborate assortment of unique animal and industrial productions. Gray squirrels, mocking-birds, Indian trinkets, green parrots and cockatoos in this wise became indispensable adjuncts to a traveled star's theatrical wardrobe, whose embarkation was affectionately supervised by resident companions, assembled for the solemn purpose of a formal leave-taking.

Before the establishment of Windust's, in closer proximity to the theatre, dividing patronage of the masculine portion of the players with Dr. Sanborn's once famous Cornucopia, beneath shadow of the eaves of Old Dury, Stoneall and his "Shakespeare" essentially monopolized the artists and critics, who, congregated within its reading-room, amply supplied with foreign and domestic journals, in which theatrical intelligence predominated as a staple of desirable news, interchanged opinions as remarkable for their frankness as for their disinterested veracity. True, no long time was permitted actors for miscellaneous gossip, as the hours for recreation had to be stolen from mornings devoted to laborious rehearsals or enjoyed when rare good-fortune allowed the performer, after appearing in a short part, to emerge through the stage-door upon Theatre alley, and thence to wend his way unobserved to Stoneall's inviting hall.

Near the "Shakespeare," in Fulton street, was the leading literary repository devoted to cultivation of dramatic art, appropriately named the Shakespeare Library, and at the time apparently well patronized, as play-books and volumes treating upon theatrical subjects were scarce, expensive and in constant demand. Circulating libraries, then universal with readers of every class, have vanished before advent of cheap publications, in which category are included, unfortunately, standard dramatic works. Few persons witnessed a performance without perusal of the text, and consequently not only were Oxberry's, Bell's, and Dolby's editions of the British Standard Drama reproduced in this country, but large numbers of the modern London plays imported and readily sold.

Few actors of the old school but remember the urbane and obliging Edward Dunigan, proprietor of the Shakespeare Library, destined, through accident, to become subsequently conspicuous as a publisher in a radically different line of business. From his earliest manhood Ned Dunigan had grown to be a habitual visitor at the Park, rarely missing a night's performance, and consequently an enthusiast in the matter of dramatic publications. He printed plays, imported plays, and dealt in plays with almost a monomaniacal frenzy, generally assisted by the critical advice of the eccentric Bill Attree, then Bennett's right-hand man, who went to boast that, upon thrice witnessing a play, he could repeat it from memory—a fact he very nearly accomplished when the manager of a Boston theatre, being desirous of furtively obtaining a copy of "London Assurance," exclusively in possession of Simpson & Blake. Attree, seating himself in the pit for five successive nights, unarmed with pencil or note-book, reduced the comedy from memory to writing, and had the satisfaction of seeing it produced upon a rival stage more than a month before an imported copy could reach our shores.

Nevertheless, in those very hours of fancied palminess, a storm was brewing, fraught with the destiny of the old theatre, of the two Shakespeares, and of their controlling managers. The venerable Park had outlived its season of domination; but Stoneall conceived the idea of establishing a purely theatrical hotel, and, in pursuance of this ambitious project, secured an edifice facing the little triangle made by junction of Reed, Duane and William streets, midway between the Park and its east-side rival, the Bowery Theatre. Unfortunately for the Alderman's success, two more convenient and pretending hotels came to dispute with him this theatrical territory. The Astor, completed and furnished in a style of magnificence unusual to London establishments, fascinated stars of the first magnitude, while those of a lesser degree found an equally comfortable if not as luxurious an abiding-place in the Clinton Hall Hotel, facing on Beekman and Nassau streets, with a private entrance on Theatre alley, scarce a stone's throw from old Drury's stage-door.

Clinton Hall originated in the practical brain of Philip How, Mayor of New York City for several terms, likewise founder of the Mercantile Library Association, to which he recommended the assignment of a portion of their building for hotel purposes, situated as it was on the confines of the swamp, and surrounded by the residences of wealthy dealers in hide and leather. Under the management of Preston H. Hodges, epicurean of the present *cordon bleu*, the Clinton attained a wide celebrity, until the worthy host was tempted to assume the custodianship of the Carlton House, on Broadway, which, being not far from the National Theatre, in Church street, then in a blaze of successful glory, due to the brilliancy of the elder Wallack's acknowledged talents, triumphantly contested with the Astor for the honor of entertaining stars while temporarily pausing in a meteoric course along the Atlantic coast. The "Shakespeare" as a dramatic hotel proved a financial failure, and gradually passed into the occupancy of place-hunting politicians, when the genial Alderman resought the sphere of his prior popularity. The Park Theatre, the Clinton, the Shakespeare, the Carlton House, and the National Theatre have all passed beyond sight of living mortals. The name of Dunigan as a business man alone survives, and, strange to say, as the founder of the most celebrated Catholic publishing-house on the American continent.

AN ELEPHANT IN WOMAN'S GUISE.

Mr. Fuller stopped in at the office to make arrangements for advertising a menagerie and circus that he hopes to bring here during the Centennial season. His hat was thickly wrapped with crape, and when he was asked if he had suffered bereavement he said that he was mourning for Mrs. Fuller. He spoke freely of his sorrow, thus:

"I really loved that woman," said Mr. Fuller, "although she was so very large—weighed 400 pounds. They had her on exhibition for a while at the Museum, you know. But mere size is nothing in a woman where a man's affections are engaged. She always treated me well, too. They had a story going around in the papers that one day, while I was sitting on the sofa with her, courting her, I noticed that she didn't pay much attention, and that after a while I got up and walked around her, and found that there was another man on the other side showing her attentions at the same time I was. All a lie, sir; nothing of the kind ever happened. But she really was large. I know when she was down at the shore last Summer I took her in to bathe; and, as she got in the water, the tide suddenly rose and nearly drowned a lot of folks. It was the highest tide of the whole season. And Maud—her name was Maud—Maud couldn't swim, and she asked me to hold her while she floated; and then when I tried to, of course, I couldn't—nobody could have held Maud without a derrick—and she went under. When she came up she was mad as thunder, and she said she didn't believe I loved her. And I told her I loved as much of her as I could at one time. A woman of those dimensions has to be adored in sections. Then she came out, and the tide went down.

"She couldn't swim, but she was one of the most beautiful dancers you ever saw. Give her a floor that had been well propped from beneath, and she would whirl about as graceful as a fairy—that is, a fairy as large as she was. But she was a disagreeable woman to waltz with. You couldn't get your arm around her waist. No man could. Four men could hardly clasp it. And so, when I used to have to waltz with her, I always reached as far as I could, and then covered the rest of the distance with a boat-hook. She said it tore her clothes, but she bore it like an angel, for she never cared much for dress.

"They never measured her for her clothes as they do other women. They used to get a surveyor to come and take her dimensions with a telescope, and then they would run the calico mill on full time for a couple of weeks and turn her out a dress. But gewgaws and frippery were nothing to her. She never wore jewelry at all, excepting an engagement ring; and when I ordered that, the man asked me why I wanted to put a gold hoop on my lager-beer keg. She was large around the fingers.

"It cost me a good deal of money, but I didn't mind it. All I wanted was to oblige her. There was one time, however, that I had to deny her a favor. She wanted me to take her down to the creek on Christmas, to teach her to skate; and I wouldn't, because I knew well enough the thing wasn't frozen solid to the bottom. Did you ever see her eat? No? Ah! a man don't often have such a chance as that to observe how health stimulates the appetite. She thought nothing of putting away a barrel of apples at lunch; and when she'd finished it, just as like as not she'd say to me:

"'George, I wish to patience you'd go down and get 'em to hurry up dinner.'

"A hind-quarter of beef was a mere snack for her, and she'd eat a watermelon just like you'd take a pill.

"I don't exactly know what it was caused her death. Some people thought that the last two barrels of apples she ate must have disagreed with her. Anyway, they gave her eight gallons of paregoric, and spread a quarter of an acre of mustard plaster on her, without doing any good. And when the old man saw she was dying he went and sat on the fence and cried like a child; and when they told him he oughtn't to grieve, because Maud was going to a better world, he said he knew it, but it bothered him to know whether to get her to shuffle out to the cemetery and die on the ground, or to let her flicker where she was, and then bury her gradually.

"But she died at home, and they put the burial casket in the parlor on wheels, and ran her through the front door on a sled, and then a mule team took her along. They buried her in a place like a cellar; and when I asked the man in the cemetery to plant violets upon her grave, he said it would cost $15 a year to cover the ground with those flowers, so we put it in grass."

Then Mr. Fuller put his handkerchief to his eyes and drifted out through the door and down Chestnut street.—*Philadelphia Bulletin.*

ECHOES OF A FAMOUS RING.

THE GALA DAYS OF THE OLD BOWERY AMPHITHEATRE.

WRITTEN FOR THE NEW YORK CLIPPER.

The showman's career of John Tyron, who was almost an octogenarian when he died in Boston on March 20 last, may be said to have been nearly coeval with the beginning and the end of the Bowery Circus, in this city. Blanchard's Amphitheatre, which was the natural successor of Major-general Charles W. Sandford's Mount Pitt Circus, was located on Chatham street, about where now stands Crooks' Hotel; but it disappeared in May of 1832, "the saints without bodies" converting it into the Ebenezer Chapel, thus forcing "the saints with bodies," the muscular Christians of the hippotheatron, to seek permanent quarters elsewhere. June, Titus, Angevine & Co. opened 37 and 39 Bowery as a circus in 1834, and in 1836 the late Isaac Van Amburgh the lion-tamer seized upon it for his menagerie, calling it the Zoological Institute, and on Nov. 20, 1848, rechristening it Zoological Hall, having meanwhile (or on Dec. 18, 1845) opened a "Zoological Exhibition" at 53 Bowery. No. 37 Bowery, after Van Amburgh's original occupancy, was reconverted into a circus, and in 1840-1-2 was used by various troupes, H. Rockwell's opening on Feb. 21 of the last-mentioned year, and N. A. Howes' on Nov. 7 following. It was while it was under Howes' management, and while John Tryon was no inconsiderable power there, that the first organized band of negro minstrels appeared. It has been said and said again, written and rewritten, that this pioneer quartet of minstrels—Dan D. Emmett (violin), Frank M. Brower (bones), William W. Whitlock (banjo), and Richard W. Pell (tambourine)—"made their first public appearance in February, 1843, at the old Chatham Theatre, for the benefit of Dick Pelham" (R. W. Pell). This is not the exact truth; but, whatever else lacks verification, there can be no doubt as to when the Virginia Minstrels first began at 37-39 Bowery, or when they quit, or to where they went, although these are matters that would the better fit a biographical sketch of the yet living Emmett or "Pelham" or Whitlock, than the present theme.

The place had been known for many months as the Amphitheatre of the Republic, and its next occupants after the Virginia Minstrels on Feb. 11 concluded their engagement were the equestrian troupe of N. B. & T. V. Turner, who opened Feb. 24, 1843, closed on March 4, and on June 15 were succeeded by Alvah Mann & Rufus W. Welsh as proprietors, Sam Lathrop and Moses Lipman being among their attractions. The house was reopened on Aug. 1; and, although John Tryon had been interested in it for a long time, it was not until Oct. 16, 1843, that he was announced as manager, and on Nov. 6 it was given a new and suggestive title, viz., Tryon's *Independent* Circus. On Feb. 20, 1844, he opened it as a theatre and circus combined, with Charles R. Thorne Sr. as director of the dramatic branch of the amusements, and with Mrs. C. R. Thorne, Charles and Louis Mestayer and the present Mrs. Barney Williams in the company. Dramatics and equestrianism thus conjoined promised to work well, but the establishment was scarcely equal to what was thus required of it; and after the performances of Feb. 29 it was closed for alterations, the model being the famed Astley's of London. It was reopened on March 11 with the spectacles of "The Knights of St. George" and "The Forty Thieves," the latter always a specialty with the Thorne-Mestayer family. Success did not follow, and on March 28 the Thornes withdrew, and circus alone reigned until April 13, when Tryon closed. On the 29th of that month J. B. Russell opened it as the New Knickerbocker Theatre, with T. D. (Daddy) Rice as the star, the Kentucky Minstrels being sandwiched. It closed summarily on May 9 with a benefit to the modest and hard-working Barney Williams, one of the Kentucky Minstrels, although negro minstrelsy was even then no new experience with him. The plays for his benefit were "Ireland as It Is," and "Contentment vs. Riches." The late Charles T. Parsloe now had his brief fling at management, and the place was renamed the Knickerbocker Bowery Amphitheatre. His season lasted from June 8 to 22, and the salient features of it were the performances on the 14th and again on the 17th of the crew and instrumental band of the U. S. man-of-war Columbus, presumably in "Yankee Tars on Shore." On Sept. 6 it was reopened as a circus, and so continued until Oct. 19, the chief card being a minstrel band led by Frank Brower and Dan Emmett, who had just returned from England, minus Whitlock and "Pelham." John Tryon resumed the managerial reins on Nov. 11, and his season of circus, with negro minstrelsy as an accompaniment, continued until March 3, 1845, that night of closure being devoted to Barney Williams' benefit.

The Bowery Theatre had been burned on Feb. 25, and, upon the miscalculation that the fire-doomed "Old Drury" would not again be rebuilt, Tryon went to considerable expense in making alterations, and on May 5 opened the Amphitheatre as the New Bowery Theatre, with the late C. W. Clarke, Mr. and Mrs. J. S. Charles and others in the company. The inaugural pieces were "The Artful Dodger," "The Maid of Croissey," and "The Review," and those for the bottling-up under Tryon were "Mons. Jacques," "Douglass," and "Sudden Thoughts," though the company on June 2, for the benefit of Mrs. Charles, played "The Belle's Stratagem," "Humors of Nipperkin" and "His Last Legs," with that terrible stand-by of a recitation, "The Maniac" with a small bundle of straw in each ear, thrown in as a gratuity. On July 7 the bottle was uncorked again, the new label (American Theatre) being still imitative, the Old Bowery having been so called originally. J. D. P. Champlin was at the helm, with Frank S. Chanfrau as stage-manager; but Treasurer Champlin was not a whit more successful than had been Tryon, who on Sept. 15 refilled the empty flask with a circus, closing Jan. 3, 1846. Rockwell & Stone followed on Jan. 12, and quit on March 7. Sands, Lent & Co. came on March 23, and April 18 saw their exit. Once more Tryon was proprietor, opening Sept. 14, and on the 28th began that memorable vaulting match, in emulation of Levi J. North and the Briton in England in 1838, between Macfarland and W. O. Dale, the latter a newcomer from England. "Betting was lively" in the Bowery for a few weeks, with Macfarland as favorite. On Oct. 19, 1846, Signor Felix Carlo the Italian clown, two of whose many specialties were "dancing on his head," and the ladder flight since rendered familiar by almost every Scaramouch in "Don Juan," made his initial bow in America. He closed Oct. 31, and on Nov. 2 William H. Kemp, the English clown—who could do pantomime and the globe and barrel feats and ply the boxing-gloves equally well, who on Dec. 25, 1848, reopened the old Franklin Theatre in Chatham street, where he was Clown and Dan Gardner Pantaloon, and who, from an humble beginning in a basement, has become the leading gold-leaf manufacturer in the United States—made his first appearance in America. In December following there was a veritable novelty for those days, there being three leading clowns in the ring nightly, viz., Felix Carlo, John Gossin and Dan Gardner. Tryon finished on Jan. 2, 1847, Sands, Lent & Co. having come to town and taken possession of the Chatham Theatre, whence on Jan. 18 they moved up to the Bowery Amphitheatre, to which Tryon returned on March 1 with a fresh troupe, whom he withdrew on April 24 and started out upon the road.

Probably his last connection with the house was as manager merely, the proprietor being James Burtis, a Brooklynite, who opened it Sept. 13, 1847, and remained until March 18, 1848, when, for the benefit of Burtis, Ben Caunt, Yankee Sullivan and Molyneaux sparred. In addition to those already named as having appeared at 37 and 39 Bowery under Tryon's supervisorship, the late Mme. Camille Gardner (whose husband, Dan Gardner, is still living) had there earned a name as an equestrian; Mrs. John Gossin had done the same, and her now deceased husband had there acquired the bulk of his popularity as a clown; J. J. Nathans had "spread" his horses, and carried his pupils Frank Pastor and the late Wm. Kincade; the dead John Diamond had danced jigs to the music of a fiddle, and the passed-and-gone little Bobby Williams, clown and buffo singer, had danced jigs to the music of his own well-hammered under-lip; James Nixon had cracked the whip as ringmaster; Walter Aymar, then but fifteen years old, had been a "star" rider; and the late T. V. Turner had somersaulted from the back of a flying horse before his great rival, Levi J. North, electrified Parisians by his performances at the Champs Elysees in 1845, though North had done the somersaulting feat at Astley's, London, in 1839; there had Jim Myers, with a "Good-bye, boys!" hung by the neck from the slack-rope, in simulation of sucide; there, too, had the recently-deceased Joe Pentland and the still living Dan Rice cracked many a joke; there, on Sept. 26, 1843, had the "ante" been so raised that even pit tickets were half a dollar apiece, to witness the set-to between the now pulseless Country McCloskey and Yankee Sullivan; and there, finally, though not under Tryon's management, had Tom Hyer and Sullivan sparred.

"Uncle John's" next move of note was to establish the New Broadway Circus, on Oct. 9, 1848, upon the site where William Niblo had formerly vended ice-cream, where Palmo's Ethiopian Opera Troupe had held sway in 1845, and where the original Christy's Minstrels had made merry in 1847. In this he had as partner no less a personage than the perennial Corporal Thompson, a well-known publican in those days, and a well-known publican yet, keeping a cosy hostelrie on the southern border of Pelham avenue, now a part of this city. This was before the elegant residence of J. G. Costar, a few doors below, was transformed into a music hall, in which in 1849 the late Mme. Antoinette Otto gave force to the concerts of the Germania Musical Society, and where, when it was the Chinese Assembly Rooms, the still active Harrison was wont, extemporaneously or otherwise, to "Sing high, sing low, to the tune of Adam and Eve," and the late Miss Emma Leslie warbled sweetly to the virtual accompaniment of chop-sticks in the hands of P. T. Barnum's troupe of just one-half dozen Mongolians and the ding-dong of his Lancashire Bellringers; and where, last of all, the late Paul Falk sold beer. Among Tryon & Thompson's attractions at the New Broadway Circus were Welch, Delavan & Nathans' troupe in "The Cavalcade of the Courtiers of Louis XIV;" Rockwell and John Gossin as clowns; Sig. Bliss in an agony of contortions; a "Comanche warrior, fresh from the prairies, riding a Mexican Mustang"—without the Liniment afterwards so plentiful and efficacious; the British Acrobats in their athletic games; Martinetti on stilts, Master James Hernandez (who, thirteen years later, went to Singapore and died) on horseback, and Devere on the slack rope, with James M. Nixon and his pupils Willie and Charles in their classical groupings.

The next venture on the part of "Uncle John" was to lease from the late Gen. Rufus Welch, who had opened it, the Pavilion Circus on Third avenue and Eighth street. The new lessee's reign lasted from Oct. 29, 1849, to Jan. 8, 1850, and the noteworthiest incident of it was the American debut, on Nov 12, 1849, of William F. Wallett "the Shakespearian clown," from Franconi's National Circus. During 1850 Tryon had his Olympic Theatre on the road, and in 1852 he went abroad with the late Richard Sands, who, arriving in London on Dec. 29, 1872, made his debut at Drury-lane on March 7, 1853, in ceiling-walking—a feat novel to that English generation, but not then new in either England or Ireland, and even more familiar on the Continent. "Uncle John" went to England again in 1859 to concentrate talent for service on this side.

Perhaps his last experience as a circus-proprietor in his native city was when, in November, 1857, he made a stand in the rear of a couple of rookeries on the west side of the Bowery, upon the site that, on Sept. 5, 1859, witnessed the inauguration of the second and last New Bowery Theatre, which latter proved incomparably more successful than Tryon's own venture in May of 1845. Until early in January, 1858, his "Legitimate Circus"—in which were "the wonderful Dutch clown" announced as "Herr Joshi Jenis," the late Antoine Siegrist and his dogs, and little Jimmy Reynolds, now the keeper of a public house—maintained quite a spirited opposition to the Old Bowery Theatre, on the next block below, which, then under the management of the late Edward Eddy, had Sands, Nathans & Co.'s equestrian troupe on its spacious boards. Tryon was at different times connected with the Old Bowery, and for a brief period was its manager. As an actor he had also strutted his brief hour at the old Chatham Theatre. He appeared but for one night, and had the sagacity to recognize that the legitimate boards were not his proper sphere. To return to the antagonistic circuses in the Bowery, the rivalry could not have been profitable to either establishment; and when at last Tryon pulled up stakes, it was to be succeeded by the late Antoine Siegrist, who in turn was followed by Seaton's Minstrels, who began on Washington's Birthday and scarcely saw St. Patrick's. Probably the last circus on those grounds was that of Tourniaire, which opened Oct. 11, 1858, and had Mme. Louisa and Theodore and Ferdinand Tourniaire, Mons. Benoit the equestrian juggler, Tom Watson the clown, and the Carlo Family.

The Bible House now stands where the Pavilion once stood; imposing stores are where Tryon & Thompson's New Broadway Circus was; they are now building stores again after a second fire on the premises occupied until 1866 by the second New Bowery Theatre; and all that is to-day visible of the Bowery Amphitheatre, which had meanwhile become the elder of the two Stadt Theatres, and was again a circus in the Fall of 1865, are an armory in the centre, the Germania Hotel in front, and towering tenements in rear. Even Tryon Row, named after the family, has disappeared, buried under *The Staats Zeitung* building. The scenes of John Tryon's greatest activity having passed away, it was ordained at last that he should follow; and it was strikingly appropriate that, though he breathed his life away in a distant city, he was buried from the Forsyth-street Methodist Church, just north of Bayard street, directly in rear of where once the walls of the Bowery Amphitheatre echoed the footfalls of "Uncle John's" ambling or dashing steeds, and not three hundred feet from it. Alas! even the church-building itself is sadly suggestive of a growing disregard of landmarks, for it is hidden among huge tenements newly built; and but for a sign over the doorway, or the Sunday-night glimmer of a pendant street-lamp above the door, the presence of a house of divine worship in the midst of so much domestic life would never be suspected. *Tempora mutantur.*

ITHURIEL.

CUPID'S FOIBLES, FOLLIES AND FANCIES.

SEQUEL TO A HASTY MARRIAGE.

About ten years ago Robert Forrest, a young army officer, met Miss Kate Bowie at a private party, and they immediately became infatuated with each other. The officer proposed marriage, was instantly accepted, and in three hours from the time they first met the couple were man and wife. They were happy for a short time; but the officer made a better husband than his bride did a wife, and he soon had reason to suspect that she only lightly regarded her marriage vows, but he was unable until last Spring to obtain proof in confirmation of his suspicions. In his capacity as agent for a detective bureau on Broadway, he was obliged to be away from home frequently. His wife's extravagance and misconduct had so wasted his means and diverted his mind from business matters that he became reduced in circumstances, and hired apartments at No. 31 Roosevelt street, where his wife became acquainted with Thos. Harrington, a fine-looking man of bad reputation, better known as "Beau Taylor." Mr. Forrest had two acquaintances, Mr. and Mrs. James Lyons, residing at No. 22 Oak street, who occasionally called to see him at his residence, and they soon gave him such information in relation to Mrs. Forrest's intimacy with Harrington, that Forrest, through his counsel, Hon. Andrew H. H. Dawson, instituted a suit against his wife in the Superior Court, to obtain an absolute divorce on the ground of adultery, and he left her and went to reside at a hotel. The case was sent by Judge Curtis before Mr. George A. Halsey as referee, and yesterday Mr. Forrest, with his counsel and Mr. and Mrs. Lyons, appeared before the referee. Mrs. Forrest was not represented, having decided to interpose no defense. Mrs. Lyons testified that she had frequently seen Mrs. Forrest in the company of Harrington, and that, on the evening of April 13, 1875, she discovered them in Mrs. Forrest's bedroom. She was about to give further particulars, when she was quickly cut short by the referee, who told her that her testimony was quite sufficient. Mr. Lyons testified that, on the morning of the 14th of the same month, he called at Mr. Forrest's residence to see Mr. Forrest, and found no one at home; that he then knocked at the door of Mrs. Forrest's bedroom, and met with no response; but that, hearing voices within, he looked through the keyhole and saw Harrington and Mrs. Forrest together. On this evidence the referee will report in favor of the decree of divorce asked for.—*N. Y. Times*, March 26.

A FICKLE MAIDEN'S MISTAKE.—Girls in the humbler walks of life sometimes tread in the footsteps of their betters, and think no more about mashing a poor fellow's heart than if it were so much delf of the not inappropriate *willow* pattern. A deplorable illustration of this fact has just come to light. One day last week Flora McLeod, a rosy-cheeked, blue-eyed Highland girl, residing in South Uist, left that ultima thule of North Britain in the steamer Dunara Castle for Glasgow, there to be married to a young mechanic to whom she had been long engaged, and who was to meet her upon the pier as soon as she should arrive. On the voyage she fell overhead and ears in love with a certain Hugh Brodie, whom she had never laid eyes on before, and who represented himself to be the engineer of the steamboat. When the vessel came alongside, Flora stepped ashore, leaning upon the arm of her new-found lover. The old sweetheart was waiting to receive her, but was coldly repulsed. "I see I'm nae wanted here," quoth he, and, like a sensible man, off he walked. Presently Mr. Brodie took his beloved to look at a very big house in Glasgow. "That house," said he, "belongs to my mother. It is worth a pot of money, and it will be my property as soon as the old girl dies. Meanwhile, do you happen to have any small cash about you that you could accommodate me with, as I am rather hard up?" "Well, Hugh darling," replied the fair, fond, and faithless Flora, "all I have in the world is £2 10s. and a gold ring. I will lend you both the money and the ring with all the pleasure in life; but mind you return them." "Honor bright and shining," exclaimed Mr. Brodie; and so saying he imprinted a kiss upon the damask cheek, or it may have been upon the rosy lips of the lassie. The next minute he was running down the street as if the devil was after him. "Hugh! Hugh! Hugh!" shouted the damsel, "where are you going? *Do* come back!" He didn't. He has never been heard of since, though he is "wanted" by the police for a variety of similar transactions. Poor Flora has returned to South Uist minus her purse, her ring, and two lovers. Is it not sad?—*London, Eng., Sunday Times*, March 12.

A PAIR OF TIGHTS BEATS A FLUSH.—Among the shoppers who were recently patronizing the fancy-goods store of W. Bell & Co. was a lady from Covington, and also one of the Hayward Brothers, gymnasts, who were exhibiting at the time in Newport. Each made a purchase, and the bundles were sent back, to be wrapped up by the same boy and at the same time. The lad, in returning them, somehow got the packages mixed, like Butterly's housekeeper in the play of "Everybody's Friend." Of this, however, both purchasers were ignorant, and each carried off the other's possession. Imagine the lady's horror yesterday, when, retiring to her chamber to put on her bifurcated garment, she found, on unwrapping the bundle, one of the handsomest pair of flesh-colored "tights" ever made. Later in the day she walked into Mr. Bell's store, and bashfully informed one of the proprietors, Con Megrue, that she couldn't wear the purchase, as they were much too tight for comfort, and, besides, much too close-fitting to be "stylish." Con is young and modest, and it took him a considerable time to explain to the lady that it was an awkward mistake, and that the gymnast, who is now in Dayton, evidently had her garments in his possession. Who can imagine that Hayward man's astonishment when he retired to the dressing-room to don his "tights," and unfolded an article of underwear which would have made him look very unprofessional to have worn on the stage? However, he probably "took a tumble" all the same. Con Megrue is now corresponding between Covington and Dayton, and attempting thereby to adjust those two articles of leg-wear as was first attempted. And when Con says he'll do a thing he'll do it, or ——. —*Cincinnati (O.) Inquirer*, March 24.

THE TRIALS OF YOUTHFUL ELOPERS.—There was a marriage of a Lowndes County couple in Columbus, Ga., the other day, which shows the strength of the "flame." The parties belong to highly respected families, but the bride's father was opposed unalterably to the match. But the young lovers made for Lowndesboro Station, to take the westward train for Selma, where they should be united. On arriving at Lowndesboro the train was gone, and the party concluded to drive on to Manack, and thus evade imaginary pursuers. The Tallawassee Creek intervened, and was fearfully swollen. In attempting to cross, the coming bridegroom's two horses were drowned, and the bride-apparent barely escaped a watery grave, having twice gone beneath. But this difficulty was surmounted, the party reached Manack, and, after the bride had donned the dress of a kind hostess, the happy couple took a fresh start for Selma, where they arrived in due season. Here another trouble beset them. The young lady's age was scarcely sixteen, and the ministers and J. P.'s didn't take to the proposed union, the Probate-judge positively refusing license. Nothing daunted, the young couple took the night train for Columbus, Ga., at which place all impediments ceased, and they were duly married.—*Montgomery (Ala.) Advertiser*, March 22.

A PECULIAR CASE OF ABANDONMENT.—Application for a warrant was made March 24 to Justice Murray, at the Fifty-seventh-street Police Court, this city, by Counselor Levien, for the arrest of a man charged with abandonment. The man had not been married to the woman who made the complaint, according to the ecclesiastical or civil law. They had met for the first time about seventeen years ago, when they had agreed to live together as husband and wife. The result of the union has been seven children. She exhibited letters in which he called her his wife, and a ring which had been given her by him as a wedding-ring. She also said that she had been introduced to and recognized by his friends as his wife. Judge Murray refused to grant the warrant on the ground that in criminal transactions actual proof of marriage was necessary.

A BOBBY IN TROUBLE.—A short time ago Henry Fletcher of 235 Second street, Jersey City, N. J., made complaint that Roundsman John W. Green, who had been boarding at his house for some months, had seduced his daughter Margaret, only fourteen years of age. Green did not deny it, but took the young girl before Justice McCoy and married her, although it is alleged that he has a wife in New York, from whom he has not been divorced. The father procured his arrest; but he obtained bail the next day, his bondsman, Neil Kennedy, surrendering him immediately, however, when he found he already had a wife living. He again obtained bail, and was again surrendered. Yesterday afternoon he was arraigned in the First District Court before Justice Davis, when he waived an examination, and was committed in default of $2,000 bail to await the action of the Grand Jury. The full penalty for his crime in New Jersey is a fine of $1,000 and a term of four years in State-prison.—*N. Y. World*, March 29.

IT IS A GREAT YEAR for the old men. Grandfathers who have been neglected and made to feel that they were in the way—who wished they were dead—who have long been thrust away in the kitchen, and left to mumble to themselves in the chimney-corner—are astonished at being brushed up of an evening and brought into the parlor, where they are shown off to the company as Centennial relics. "Grandfather, you knew Washington—didn't you?" screams a granddaughter in his ear—for he is very deaf. "Yes! yes!" says grandfather. "The Gin'ral borer'd a chaw o' terbaccer of me many and many a time!"

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dance, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

BONES TURNS POET.

BONES.—I say, Mr. Johnsing, you nebber knowed dat I was a poick, did you?

INT.—No; I can't say that I knew that you courted Parnassus.

BONES.—No, sir, I neber courted anybody's pa.

INT.—You don't comprehend me, sir; the term applies to poets and poetry.

BONES.—Oh; well, he must a had a heap to 'count for den; but I don't beliebe he's 'sponsible for me.

INT.—"It's a wise son that knows his own father."

BONES.—Jist so; but jist listen a moment, and I'll give you my latest 'fusion.

INT.—Proceed.

BONES.—(*Takes out paper and handkerchief, wipes his massive brow and reads:*)

"Oh, where am all de lively boys
Who used to hang around,
And freely take deir hot-spiced tea
When dat was to be found?
Old Jim-jam's snaked 'em ebery one,
And socked 'em in de ground."

How's dat?

INT.—That will do. You can consider yourself engaged without further parley.

TAMBO.—Say, I've got 'em.

BONES.—I thought so de oder night when I saw you huggin' de lamp-post, and sayin' it was a brudder in distress, 'cause it was light-headed like yourself.

TAMBO.—Get out; dis am a question I wants to perfound.

INT.—Propound, you mean.

TAMBO.—Jist so. Why am de managers ub de Park Theatre like a policy-dealer sellin' slips to a lady ub color?

BONES.—Bekase deys got de "Brass!"

TAMBO.—No sich thing.

INT.—I'll have to give it up.

TAMBO.—Well, de managers ub de Park Theatre am like a policy-dealer sellin' slips to a lady ub color bekase ——

BONES.—Well, go on.

TAMBO.—De answer hab 'scaped my memory. Bones made me forget it.

INT.—You two ought to be in Sing Sing.

BONES AND TAMBO (*together*).—Why's dat?

INT.—They'd keep you in check, and the bars don't let out bad spirits.

BONES.—But dey wouldn't let you out if you were dare.

INT.—Why not?

BONES.—Bekase de keepers would cell you.

INT.—There, that will do. Signor Salvi will favor us with

By the Streamlet in the Dell.

TO W. A. PAUL, BY EDWIN DUDLEY.

By the streamlet in the dell
Oft I've strayed at even-tide,
Reveling in love's dreamy spell
With a dear one by my side.
Swift the hours swept along
As we roamed the mossy shore,
Trilling low some tender song,
And breathing love-vows o'er and o'er.
Chorus.—By the streamlet in the dell
Oft I've strayed at even-tide,
Reveling in love's dreamy spell
With a dear one by my side.

By the streamlet in the dell
We've sat and watched the soft moon rise,
Till o'er the earth its bright rays fell
And made the scene a paradise.
Then to my heart she'd closer creep—
Oh, nothing e'er was sweet as this—
And tender love-tales we'd repeat
Till life seemed but eternal bliss.
Chorus.—By the streamlet in the dell, etc.

By the streamlet in the dell,
Where the leaflets sigh and moan,
Where the birds of Summer dwell,
Sleeps my darling all alone.
Never more I'll haunt the shore
With my merry woodland belle—
All my dreams of love are o'er,
And buried with her in the dell.
Chorus.—By the streamlet in the dell,
Where the leaflets sigh and moan,
Where the birds of Summer dwell,
Sleeps my darling all alone.

THE OPENING BILL of Hooley's Opera-house, Chicago, Ill.

Owen Fawcett sends us a bill of the dedicatory performances of Hooley's Opera-house, Chicago, Ill., which was destroyed by fire during the great conflagration which broke out Oct. 9, 1871. James Unsworth died in Liverpool, Eng., Feb. 21, 1875; Billy Sheppard died in Fort Washington, New York, July 8, 1872; John Mulligan died in this city July 28, 1873. All the others are before the public. This theatre was built upon the site of Brant Hall, used as a carpet-store, and was one of the handsomest theatres in this country. Mr. Hooley, after the fire, built another, which still bears his name. He is at present managing a theatre in Brooklyn, L. I.

HOOLEY'S OPERA-HOUSE,
89 South Clark street, opposite Court-house.

R. M. Hooley.....Proprietor	Stage-manager, G. W. H. Griffin
Business-manager, Mr. C. White	Musical Director, W. S. Mullaly
Treasurer......F. Widdows	Gas Superintendent, P. Raynor
Scenic Artist...R. H. Halley	
Machinist.......R. Murray	
Properties...W. H. Putnam	Costumes.......Mrs. C. Oehm

With gentlemanly and polite ushers, doorkeepers, etc.
Grand opening and inauguration of this new and splendid edifice, the Bijou of the West.

MONDAY EVENING, JANUARY 2, 1871,
and during the week,
HOOLEY'S GREAT COMBINATION OF
MINSTRELSY AND BURLESQUE OPERA.
PROGRAMME FOR THIS EVENING.
PART FIRST.—MUSIC AND CONVERSATION.

Instrumental Introduction (by W. S. Mullally)...Orchestra
Double Quartet.—La Perichole.....................Vocal Corps
Genevieve...J. Brandisi
Shoemaker's Daughter.............................Wm. Rice
Tapping on the Window-pane.................Chas. Henry
Oh, My Love's Gone..............................Unsworth
Finale—"Out on the Sea"............By the Entire Company

PART SECOND—A FROLICSOME PASTIME.
EUGENE
as Nilsson the prima-donna in burlesque ballad—"Thou Art so Near."
SONG-AND-DANCE, "The Smile that Chanced to Win," written by Wm. Sheppard
UNSWORTH, the Black Demosthenes, WILL SPEAK.
The amusing domestic sketch entitled
POISON FOR TWO.

Thomas, a faithful Servant.....................Mr. C. White
Mr. Brown....Wm. Sheppard | Mrs. Brown......Fred Abbott
"YOU KNOW HOW IT IS," Messrs. Johnson and Powers
GLYCERINE OIL.
Jim the Barber.......................................John Mulligan
Smokey.........Wm. Sheppard | Dr. Crucible.G. W. H. Griffin
CHARACTER DANCE—Essence.....................Wm. Allen
BANJO ENTERTAINMENT.........................Wm. Carter

PART THIRD.
To conclude with Unsworth and Eugene's Grand Burlesque Opera, ILL-TRUE-BAD-DOER.
Leonora—not the Pride of Kildare—(a la Nilsson)...Eugene
Count De Lunatic—the Fire-eating Lover..........Unsworth

Man-Wreak-oh......J. Brandisi	Fan-winki, the Panther, J. A. Basquin
As-you-chain-her.....W. Rice	Hark-owl..........C. Nichols
Ferando.........C. Henry	Fortune-teller....Fred Abbott
Bassoloni.........Schwicardt	Soldiers, gipsies, peasants,
Hen-stealer.........O. Carter	etc., by the company.
Ostinello.........Wm. Butler	

The organ used in the Tower Scene is from the warerooms of Root & Cady, 67 Washington street.

PRICES OF ADMISSION are moderately arranged and in conformity with all other similar establishments. Balcony circle, 50c.; parquet and dress circle, 75c.; seats (secured in advance), $1; Gallery, with entrance on Court place, 25c; private boxes, accommodating six persons, $6 and $5.

Box-office open daily from 9 A. M. to 3 P. M. Seats can be secured three days in advance.
Doors open at 7; commence at 8 o'clock precisely.
MATINEE EVERY SATURDAY, COMMENCING AT 2.30 P. M.

PLEASE HELB DER PLINDT.
Character Act.

TO FRANK M. WILLS, BY ROBERT McKAY.

All day we wander up and down,
My leedle poy und me;
He leadts me py der handt, for I
Am plindt und gannod see;
Some volks dake pity on my woe,
Vhile oders bass me py,
Und durn avay deir headts, dat dey
Von'd hear me ven I gry:
Chorus.—Please helb der plindt,
Please helb der plindt—
Give me a benny, a benny, blease, do;
Please helb der plindt,
Please helb der plindt,
Give me a benny und I'll bray for you.

Id's awful, when you gannod see
Der pleased lighd oaf day,
Do sid alone while efery vone
Aroundt you is so gay;
Bud deir vill gome a dime vhen I
Shall open vide my eyes;
Dot's in dot habby, habby blace
Vay ub apove der skies.
Spoken.—Den I von'd hafe do say any more:
Chorus.—Please helb der blindt, etc.

THE COLUMBIAN MUSEUM, Boston, Mass., in 1797.

A gentleman residing in Middleboro, Mass., sends us the following copy of an advertisement, which appeared in *The Independent Chronicle and Universal Advertiser*, dated Dec. 25, 1797:

LATE ADDITIONS TO THE COLUMBIAN MUSEUM,
At the Head of the MALL, Boston.

Mr. Bowen informs the public that he has purchased Mr. Paff's much-admired exhibition of
CONCERT CLOCKS,
which are placed at the head of the Museum Hall as a valuable and pleasing addition to that very extensive repository of CURIOSITIES.

1. A CANARY BIRD, which sings a variety of beautiful songs, minuets, marches, etc., as natural as life.
2. A company of Automaton Figures, which dance to the music of a Harpsichord.
3. THREE FIGURES which play the Organ and Clarionet in concert.
4. THREE FIGURES which play the Harpsichord and Hautboys in concert.
5. KING HEROD beheading John the Baptist, and his daughter holding a charger to receive the head.
6. A CHIMNEY-SWEEP and his boy on the top of a chimney.
7. THREE FIGURES which strike the hours and quarters.
8. A BUTCHER KILLING AN OX.

The above CONCERT CLOCKS have been exhibited in New York with universal applause, and are well worthy the attention of the citizens of Boston and the public generally.

The Museum also contains the most extensive collection of
ELEGANT PAINTINGS
that ever was exhibited in the United States, some of which are 10x12 feet, elegantly framed, and valued at 500 to 1,000 dols.

ALSO.—A collection of upwards of 50 elegant figures of WAXWORK, large as life, among which are the following (the most interesting), viz.: The late King of France, taking an affectionate leave of his family just before he suffered under the guillotine. The Queen appears in a rage of distraction—The King's sister deeply affected—The young Princess is fainting, and the young Dauphin is embracing his unhappy father—The Queen's Maid-of-honor also appears in great distress. A guard of soldiers are waiting to conduct him to the place of execution. This is an affecting scene, which appears as natural as the life, and is the most interesting group of WAX FIGURES that ever was exhibited to the United States.

GEORGE WASHINGTON, late President of the United States, is elegantly situated in the centre of the Museum hall, surrounded by four beautiful WAX FIGURES, representing LIBERTY, with the staff and cap—JUSTICE, with the sword and balance—PEACE, with the olive branch extended, and PLENTY, with a cornucopia, or horn of plenty, loaded with fruit.

DR. FRANKLIN, sitting at a table with the late DR. STILES, President of Yale College, Connecticut. The New York Beauty, the Sleeping Nymph. A Tea Party of Young Ladies, with a servant Negro Girl. The Salem Beauty. Maternal Affection, or a Lady with two beautiful Children. The Boston Beauty. Sir Charles Grandison and Miss Harriot Byron Charlotte weeping at the Tomb of Werther. Humphreys and Mendoza, the celebrated English Boxers. The domestic Cottager, at the spinning-wheel. The venerable John S. Hutton, who lately died in Philadelphia, aged 108 years and 4 months, drest with the same clothes which he wore when living, with his own cane, pipe, tobacco-box, etc. The assassination of MARAT by the beautiful Miss CHARLOTTE CORDAY, in France. Two Greenwich Pensioners. The late unfortunate Baron TRENCK, loaded with large iron chains, in a real Prison. An Indian Warrior, with his tomahawk, belts of wampum, etc. Two Chinese Mandarins, drest in the modern style of that country. Also, two Mandarins, deposited in the Museum for sale. With a great variety of
NATURAL AND ARTIFICIAL CURIOSITIES;
Among which are a great variety of Birds, Live Owls, Beasts, Reptiles, Serpents (one of which is a RATTLESNAKE, 9 years of age, and 4 feet in length), Insects, Diamond (illegible), Glass Frigates, two feet in length, completely rigged, and mounted with glass guns, etc.

The MUSEUM has lately received the principal additions for this season. It is opened Every Day (except Sundays), and ILLUMINATED every Tuesday, Thursday and Friday Evenings.

ALABAMA MOKES.

TO LONG AND WILLIAMS,
BY ROBERT McKAY.

You've heard of "Jim from Caroline,"
An' "Dandy Darky Joe"—
Dey were considered excellent,
But dat was long ago.
De times is changed since den, you bet,
An' now to please de folks
Dar's none can do it half so well
As de Alabama Mokes.
Chorus.—We're de Alabama Mokes (*break*),
De pets of all de folks (*break*);
So gaze upon us for a while
Widout de slightest fear—
We'll turn ourselves clean inside out,
An' walk upon our ear (*dance*).

When we were down in Alabam,
Among de sugar-cane,
We danced so much ole massa said
We'd dancing on de brain;
Dat was befo' de wa', but still
We dance an' crack our jokes—
De favorites of old and young
Are de Alabama Mokes
Chorus.—We're de Alabama Mokes, etc.

THE LATE CHARLOTTE AND SUSAN CUSHMAN at the Park Theatre, N. Y., in 1841.

The announcement in the appended copy of an advertisement (contributed by George P. Elder of this city) that this was the first production here of "A Midsummer-night's Dream" is erroneous, because that comedy was first produced in America at this theatre Nov. 9, 1826, for Mrs. Hilson's benefit. Manager Edmund Simpson died in this city July 31, 1848; Stage-manager Thomas Barry died in Boston, Mass., Feb. 11, 1876; W. S. Fredericks is still living, but has been for some years in retirement; W. H. Bellamy died in Greenpoint, L. I., April 15, 1866; William Wheatley is living in this city in retirement, and is in ill health; Corson W. Clarke died in this city Sept. 22, 1867; W. H. Williams died in London, Eng., Oct. 29, 1846; John Fisher died in New York in July, 1847; we have no record of the death of Mrs. Groves; Miss Buloid afterwards became Mrs. Abbott, and died in Chester, N. Y., Dec. 15, 1858; Charlotte Cushman died in Boston, Feb. 18, 1876; Susan Cushman married Dr. Muspratt, and died in Liverpool, Eng., May 10, 1859; Mary Taylor died in this city Nov. 10, 1866; Mrs. Edward Knight (formerly Miss Mary Ann Povey) died in Brompton, London, Eng., in October, 1861; Julia Turnbull has not been heard of for some years, and possibly may be living; James S. Browne died in this city Nov. 28, 1869; Mrs. C. Pritchard subsequently married H. V. Lovell, and, after acting some time at the theatre in Albany, she retired to private life.

PARK THEATRE.
First night of the season.
A MIDSUMMER-NIGHT'S DREAM,
for the first time in this city, with new scenery, music, costumes, etc.
MRS. KNIGHT (late Miss Povey), MR. BROWNE, MR. W. H. WILLIAMS, MISS CUSHMAN.

MR. SIMPSON begs most respectfully to announce that this theatre will be reopened on Monday, Aug. 30, 1840, with a powerful and efficient company. Engagements have been entered into and are now pending with foreign and native actors of distinguished reputations, who will appear in the course of the season.

Leader Orchestra. Mr. Chubb | Stage-manager.....Mr. Barry
Doors open at 7, performance commences at 7½ precisely.

MONDAY EVENING, AUG. 30, 1841,
will be performed Shakespeare's grotesque comedy of
A MIDSUMMER-NIGHT'S DREAM.

Theseus......Mr. Fredericks	Hyppolyta........Mrs. Groves
Egeus..........Mr. Bellamy	Hermia......................Buloid
Lysander......Mr. Wheatley	Helena...............S. Cushman
Demetrius.........Mr. Clark	Oberon....................Cushman
Bottom.......W. H. Williams	Titania.......................Taylor
Quince.............Mr. Fisher	Puck...................Mrs. Knight

During the comedy MISS TURNBULL will make her first appearance in a PAS DE DANCE, and prior to the commencement of the melodrama in LA CACHUCHA.

To conclude with a domestic drama entitled
ROBERT MACAIRE, OR THE TWO MURDERERS.

Robert Macaire...M. Browne	Marie...............Miss Buloid
Jacques Strop.W. H. Williams	Clementine....Mrs. Pritchard

The manager respectfully announces the arrival of MLLE. ROMANINI, surnamed the SYLPHIDE AERIENNE, from the Royal Theatre, St. Petersburg, who will make her first appearance in America on Tuesday.

Season tickets to be obtained at the Box-office.
Prices of admission—Boxes, $1; Pit, 50 cents; Gallery, 25 cents.

A LOVE SONG.

BY LIEUT E. H. KELLOGG.

A lover sees his sweetheart
In everything he sees;
The stars are like her laughing eyes;
Her breath, the Summer's breeze.
Her form is like the willow-twig,
Her step is like the fawn,
And on her cheek a peachy blush
Is brighter than the dawn.
Chorus.—Oh! happy, happy, lover,
If his dear one agrees
To cling to him throughout his life,
As fair as all he sees.

But if she proveth coy to him,
The sky seems black as night,
His heart's as cold as Winter's snow;
No feelings of delight
Are seen in stars or Summer's breath,
Or fawn, or dawn, or breeze;
There's not a single spark of love
In anything he sees.
Chorus.—Oh, sad and lonely lover,
How mournful is his fate!
That he, amidst the birds and flowers,
Must pine disconsolate.

GOODWIN & WAMBOLD'S Great Double Show in 1861.

Charles H. Day of Philadelphia, Pa., sends us a bill of the above show, a partial copy of which we reproduce, being compelled, owing to lack of space, to omit the list of animals in the menagerie, some lines eulogistic of the horse, etc. Of those whose names appear in the bill, George K. Goodwin is comanager of the Walnut-street Theatre, Philadelphia; Harry Whitby was killed in Raysville, Miss., Nov. 4, 1870; A. S. Merrill and Sam Piece are dead; Flint Peaslee is in Boston, Mass.; Rufus Somerby is in Philadelphia, publishing *The Philadelphia Traveler*; Mrs. Harry Whitby is dead; Miss Eloise Whitby is now Mrs. Richard Hemmings, and traveled the past season with Forepaugh's Circus; Willie Whitby is in South America; Signor De Levanta is dead; Miss Caroline King is in France; King and Schaffer are before the public; George Wambold of the Wambold Brothers is in England; J. E. Rarey the horse-tamer died in Cleveland, O., Oct. 4, 1866; Dr. U. W. (John) Sears died in Boston, Mass., May 5, 1875.

GOODWIN & WAMBOLD'S GREAT DOUBLE SHOW, SOUTH AMERICAN AND AFRICAN CARAVAN, AND WHITBY & CO.'S NEW YORK NATIONAL CIRCUS; OR, AMERICAN OLYMPIAD COMBINED. LARGEST EXHIBITION EVER IN AMERICA.
185 Men, 310 Horses, 83 Dens and 72 Wagons.
THE CIRCUS.
WHITBY & CO.'S NEW YORK NATIONAL CIRCUS,
now performing in connection with
WAMBOLD & CO.'S SOUTH AMERICAN AND AFRICAN MENAGERIE.

The public must fully understand by this announcement that it is not part circus and menagerie, but it is a large and costly collection of wild animals, and a large and well-appointed circus. The menagerie and circus combined have never traveled in the States.

Manager.....................................G. K. Goodwin
Equestrian Manager.......................Harry Whitby
Riding Master............................J. Van Cameron
Jesters.....................................King and Schaffer
Treasurer.......................................A. S. Merrill
General Agents..........Flint Peaslee and Samuel Piece
General Newspaper Agent and Writer.......Rufus Somerby

COMPANY OF STARS,
Among which will be found many new candidates for public favor.
THE CELEBRATED WHITBY FAMILY,
composed of
MR. HARRY WHITBY, the great American equestrian.
MRS. HARRY WHITBY, the beautiful manege-act rider.
MISS ELOISE WHITBY, the queen of the arena.
MASTER WILLIE WHITBY, the most fearless rider in the world.
SIGNOR DE LAVANTA, the Spanish horse-charmer.
MLLE. ELVIRA, the great slack-wire vaulter.
MISS CAROLINE KING, the fascinating equestrienne and danseuse.
Gymnasts, MESSRS. KING and SCHAFFER and WAMBOLD BROTHERS.
The performances will commence with
GRAND ENTREE!

Composed of ten Arabian horses, superbly caparisoned. This entree is particularly recommended to the notice of those ladies and gentlemen who are desirous of excelling in the graceful, healthful and cheerful accomplishment of riding. Mr. Whitby, having been a practical horseman from his childhood, and availing himself of the most graceful as well as practicable modes of imparting to others the art of horsemanship, will personally direct the cavalcade.

Among the different acts each afternoon and evening will be presented:

Grand Entree............................By Ten Arabian Horses
Principal Act......................................Harry Whitby
Vicious Horse Taming.......................Signor De Lavanta
Grand Manege Act..........................Mrs. Harry Whitby
Antipodean Feats..............................By the Company
Comic Song..Master Leon
Champion Leaping.....................................Wm. King
Gymnastic Feats..................Master Wambold and Smith
Brilliant Steeple Act.....................Master Willie Whitby
Dancing Mares, Coquette and Pauline..........Mr. H. Whitby
Highland Fling......................................Mlle. Elvira
Principal Act.................................Master Willie Whitby
Comic Act...By the Dog Tippo
Acrobatic Feats................................Wambold Brothers
Comic Dance.......................Miss Madella and Master John
Trick Horse Ducrow....................Introduced by H. Whitby
Sketch of NAPOLEON AND HIS MAMELUKE.
Mlle. Whitby and Master Whitby.
Spanish Ponies.......................Introduced by Sig. Lavanta
Gymnastic Feats..Company
Still Vaulting.............................By the Whole Company

J. E. WAMBOLD
will appear in his terrific act on the ECHELLE PERILEUSE, in which he created so much excitement in New York, Philadelphia, Boston and Havana.
SCHAFFER AND KING AS THE TWO COMICS
stand without rivals, showing a splendid display of muscular strength.
MASTER LAVANTA
in his laughable act entitled THE BRAZILIAN APE.
Also performing ponies Gray Eagle, Trouble, Black Diamond and Prince; Jack, the Borneo monkey pony-rider.
SCENE FROM THE FLYING GYMNASIUM
by Messrs. King, Schaffer and Batty.
EDUCATED MULES, PETE AND BARNEY,
will always create roars of laughter. A handsome present will be given to anyone who will accomplish the amusing feat of riding on his back three times around the ring.
PERFORMING LIONS, TIGERS, LEOPARDS, BEARS, ETC.
HERR DRIESBACH SHAW
will enter the dens of the performing animals, and display his perfect control over the fiercest of the wild beasts.
REMEMBER.
GREAT COMBINATION CIRCUS AND MENAGERIE
will exhibit at
GUILBAULT'S GARDEN, MONTREAL, SEPT. 22, 1861,
one week only.
J. E. RAREY, THE CELEBRATED HORSE-TAMER.

The most vicious and unmanageable horses that can be produced are solicited to be brought to the canvas, when Mr. Rarey will develop his wonderful power over the horse in the presence of the audience. The superbly trained and intellectual TRICK-HORSE DUCROW!
Unequaled by any of his race in sagacity, beauty and symmetry.

FREE EXHIBITION at one o'clock on the day of the exhibition, by Master Whitby and Miss Elvira, on a wire outside of the pavilion. They will walk the wire, extending from the ground to the summit of the centre-pole (weather permitting).

GREAT AND ONLY DOUBLE SHOW IN AMERICA
will be placed within the reach of all.
Admittance, 25 cents. Children, 15 cents.
Entertainments daily. Afternoon at 2½. Evening at 7½ o'clock.
G. K. GOODWIN, Manager.
FIRST TIME IN AMERICA.
ONLY COMPLETE MENAGERIE AND CIRCUS EVER ORGANIZED.
An entire new outfit, new horses, harnesses, with
A BEAUTIFUL CHARIOT
drawn by 40 splendid Arabian horses.

The chariot will contain a superb brass band, who will discourse the popular airs of the day, and thus the charms of delicious music will delight the ear, while the gorgeous pageant which follows will rivet the eye of the spectator.

SUPERBLY PAINTED CAGES.
First ever introduced in America.

A word to the wise. If you do not attend the exhibition, fail not to witness this procession of gorgeous splendors, as it is impossible to give an adequate idea of the pomp and brilliancy of this vast array. It must be seen to be believed.

NEW ROUND-TOP CANVAS (140ft.)
Capable of seating 5,000 persons, so that all can see the performance.
GREAT STUDY OF NATURAL HISTORY.
An opportunity presents itself to parents and guardians who wish to instruct and amuse the young.
DESCRIPTION OF THE ANIMALS
will be given by Dr. U. W. SEARS, the celebrated linguist and traveler.
HERR DRIESBACH SHAW
the lion king, will enter the cages of performing animals, consisting of the Royal Bengal Tiger, East India Chetah, Hunting Leopard, California Bear, Silver Mane Lion, Black do., African Lioness.
THE GORGEOUS PROCESSION
will enter the town about 10 o'clock A. M. on the day of exhibition, preceded by the COLOSSAL GOLDEN CHARIOT drawn by 40 beautifully caparisoned Arabian horses, followed by immense numbers of horses, ponies, cages, cars, vans, dens, etc., containing the wild beasts, forming the
LARGEST SHOW EVER ORGANIZED.
Admission to the GREAT DOUBLE SHOW only 25 cents. Children, 15 cents.
ANIMALS FED EVERY EVENING AT 8 O'CLOCK.
GOODWIN & WAMBOLD.

NOVELTIES ON THE EUROPEAN STAGE

"POSTE RESTANTE,"

a farce by MM. Hennequin and Delacour, was recently produced at the Palais Royal, Paris, France:

The first act takes place in a railway station. Passengers going and coming jostle each other; their luggage becomes mixed; husbands are traveling with their mistresses, wives with lovers; one man gets himself shaved so as to avoid recognition, and others hide themselves in corners without any apparent motive. But, in the midst of this general confusion, which causes a good deal of momentary amusement, we are made aware that one Jephte, a Belgian, is on his way to Paris in search of a certain individual named Pomare, to whom he is resolved to marry his daughter. He has never laid eyes on this future son-in-law, and he does not know where to find him; but he has sufficient motives for bringing about the marriage in question, as a fortune of 400,000 francs has been left him, on express condition that within a fixed period Mlle. Jephte becomes the wife of the eagerly-sought Pomare. No marriage, no legacy. Jephte, by means of a circular addressed to the Pomares in general, has succeeded in discovering the right man, has obtained his photograph, and is to write to him at Neuilly *poste restante*. But he has forgot the initials of his name, and so no method is open to him but to betake himself to Neuilly, establish himself at the post-office, lie in wait there for his man, and by means of the likeness lay hands on him when he comes to inquire for his letter. The scene in the post-office is very amusing. The Belgian seems to think that, by buying a halfpenny postage stamp every half hour or so, he has a full right to take up his quarters as if at a hotel. He eats, drinks, smokes, and makes himself completely at home in the most free-and-easy way. The postmaster cannot get rid of his troublesome visitor, do what he may, and the furious disputes of these two individuals form by far the most comical scene in the piece. At last the Belgian pounces on his Pomare, and carries him off at once to the feet of his daughter. But the young man, who has become acquainted with the conditions of the will, is not to be caught so easily. He contrives to cause a delay, and at last Jephte, who thinks that it is his own daughter he is about to marry, and that it is her name that is in the contract, is dumbfounded by perceiving instead that of a Mlle. Blesimar, the daughter of the Neuilly postmaster. The fact is that the Belgian has, in his eager haste, been too communicative. He has allowed Pomare to acquire the knowledge that, in case Mlle. Jephte does not become his wife within the prescribed time, the 400,000 francs are to revert to the young man himself. So the latter, when the ordained period has slipped by, simply marries the girl of his choice and laughs at the Belgian. Mlle. Jepthe by no means regrets the result, however, as she is in love with another; and Pomare, with praiseworthy generosity, bestows on her as a marriage portion one-quarter of his newly-acquired fortune. So all ends well.

The cast included Brasseur as Jephte, Ravel as the Postmaster, and Hyacinthe as a notary.

"THE TALE OF A TUB"

is the title of a new farce by H. Girnot and Paul Merritt, which received its initial representation at the Duke's Theatre, London, Eng., March 16. The "tale"

relates solely to a popular *maitre de ballet*, who, having once enchanted the town and made a fortune, loses it, and when he returns to the stage finds that the dimensions of his waist have increased from thirty to fifty inches. His medical man recommends constant exercise, and therefore, whenever and wherever we see Anthony Tubb, he is tripping on the light fantastic toe. This of itself might not appear to the reader so droll as it really becomes under the Terpsichorean genius of Edward Righton, who in this merry little absurdity reveals quite a new and unsuspected vein of comicality. Mr. Palgrave is a young painter who, having been rejected at the Academy, cannot subdue his pride to the point of taking commissions from the dealers. Consequently, his pretty young wife, who has great talent for the stage, determines to study and "come out." She has to play the character of Gipsy, and Monsieur Tubb—who speedily reveals in the accents of Whitechapel that he is no Frenchman—comes to give the young wife a lesson. Of course the husband interrupts them, and becomes frantically jealous, especially as he finds upon the table a letter full of the most ardent protestations to some unknown rival. This was merely the young wife's part, but Mr. Palgrave waits for no explanation. He pursues the dancing-master pistol in hand, and, as poor Tubb is awfully frightened, he hides himself in the cradle, having disposed of baby. But, with a view of putting the furious husband on the wrong track, he pitches out of the window the artist's "lay figure." When the fun is at its height, the husband remembers that when a boy he had learned dancing himself from Mr. Tubb, and with brief explanations the curtain falls upon a bit of absurdity which for nearly an hour provoked the heartiest laughter.

Mr. Macklin and Miss Minnie Lindley appeared as the young husband and wife.

"L'ONCLE AUX ESPERANCES,"

a three-act comedy by MM. Hennequin and Delacour, is among the latest productions at the Gymnase, Paris. The plot is thus outlined:

Moulinot is one of those wealthy uncles who are pampered and petted by their heirs-expectant for the sake of the fortune they will "leave after them," and, like all such stagey relatives, he is intensely disagreeable, full of oddities and bad manners, morose, asthmatic, and not altogether devoid of vulgar vices. He is childless, and his large income seems destined for his niece, Madame Pommerol, and her husband. Moulinot is every inch a tyrant, but he is also a gossip, and seems to take a malicious delight in fomenting family jars. He has brought on a visit to the Pommerols a godson of his, Gaston de Noville, an idle scapegrace, who has been, Moulinot says, on terms of the most compromising intimacy with Madame Demarsy, the dearest friend of Madame Pommerol. Gaston begins at once to occupy his time in making love to the lady of the house, and a series of *quiproquos* arise too complicated and uninteresting for recital here. The upshot of affairs is that Pommerol provokes Gaston to a duel and wounds him severely. Towering is the rage of the wealthy godfather, who immediately disinherits his nephew and niece in favor of Gaston. Pommerol, disgusted with legacy-hunting, resolves to accept a trifling situation that has been offered him, and to work, instead of waiting on the chance of succeeding to the fortune of a man whose malady appears to be apocryphal, and who is likely to live for any number of years. But an unexpected discovery brings about another change in Moulinot's testamentary inclinations. He finds a photograph, on the back of which is an inscription that fully convinces him that the lady who had forgotten her marital duty with his godson was not Madame Demarsy, but his own deceased wife! So he tears up the will he had just made in Gaston's favor, and promises that M. and Madame Pommerol shall be his heirs. The young man persists, nevertheless, in his determination to seek a living by his own industry, and bids farewell to his crotchety old relative. This reproach is keenly felt by Moulinot, who says to him as they part: "I shall never forget, my boy, that you took upon yourself the duty of avenging our family honor!" A certain touch of sadness runs through the idea of the piece, and is brought more fully into light by the reformation of Moulinot at the conclusion.

Landrol appeared as Moulinot, Mme. Legault as Mme. Pommerol, F. Achard as M. Pommerol, and Lenormant as Gaston.

LOYALTY.

An original comedy-drama with this title, and in three acts, was first presented at the Criterion Theatre, London, March 13. The author is Henry P. Lyste, and the plot is described as follows:

The daughter of the Earl of Skeffington has been brought up at a remote seaside village called Sandycove by a Mrs. Walden, whose own daughter is of the same age. When, however, the period arrives for Lady Hilda Vere to go back to her papa, visions of grandeur for her own daughter fill the mind of the nurse, and, unable to resist the temptation, she sends her own daughter instead. But, being at the point of death, Mrs. Walden is conscience-stricken and confesses, and the supposed Lady Hilda, who is proud enough for twenty Lady Hildas, falls from her high estate; for, although the Earl of Skeffington proposes that their relations—outwardly at least—shall not be changed, the daughter of Mrs. Walden determines to quit the aristocratic roof; and when we hear of her again, it is as a schoolmistress at the little seaside place where she was born. When known to the world as Lady Hilda she had received an offer of marriage from the Earl's secretary, and, like Lady Clara Vere de Vere in Tennyson's poem, she had thrown back upon her would-be lover all the scorn and indignity which her supposed high birth could add to personal indifference. But when living lonely at Sandycove she looks back regretfully to the man who loved her, and he, finding his passion unsubdued by the change in her fortunes, seeks the lost one everywhere, and at length finds her. Her pride has been lowered, while his loyalty is unimpaired, so that the lovers soon understand each other, and with a bit of poetical sentiment the curtain falls.

The cast of characters was: Baron Brown, Lionel Brough; Joddrell, George Beckett; the Earl, Mr. Palmer; Lady Hilda, Miss Louise Willes; her foster-sister, Miss Clara Johnstone; Rachel, Miss M. Davis; Sir Victor, Mr. Westland; Slushton, Frank Wood.

"LORD HARRINGTON,"

a drama from the pen of M. Crisafulli, in five acts, was brought out at the Cluny Theatre, Paris, during the week ending March 16.

A middle-aged rake, the Marquis de Montsaran, had, twenty-five years before the curtain rises, seduced a young girl whom he had almost immediately abandoned, without knowing that his brief *liaison* was to end in the birth of a child. An English nobleman, now dead, Lord Harrington, fell in love with De Montsaran's victim; she avowed to him her fault, and he married her, and adopted her son as his own. The child, now grown a man, bears on the Cluny stage the name of "Sir Evans Harrington," and believes himself to be the son of the deceased English peer. De Montsaran, who is persistent in his pursuit of pleasure, has in his mature years fallen deeply in love with a young girl whose hand is sought by Sir Evans. The rivalry of the two leads, as may be easily surmised, to a duel; they are going to fight for the possession of that evergreen flower which young ladies in melodrama will continue so persistently to drop just at the opportune moment for authors. But Lady Harrington gets wind of the coming encounter; she hastens to De Montsaran's home to tell him that his adversary is his son! The situation is a poignant one, though by no means new. The Marquis not only abandons all thoughts of the duel, but seems suddenly overcome by an excess of paternal love. The young man will not, however, accept explanation or apology; he comes determined to force his rival to cross swords with him, and is about to strike De Montsaran, when his mother appears, and the fatal secret of his birth is revealed to him also. Here the piece might end, but the author has constructed a fifth act, which is false in tone from end to end. The son seems to despise both his parents; his mother falls on her knees to implore his pardon, and then comes the father's turn. De Montsaran weeps and begs for mercy, while the young man, in an attitude of haughty justice, repels his advances. This scene almost succeeded in driving the audience beyond the bounds of patience. All ends by the marriage of Sir Evans with the young girl, a happy conclusion that seems to inspire him with more amiable sentiments, for, as the curtain falls, he condescends to extend his hand to the Marquis while turning his head in the opposite direction.

Paul Deshayes enacted the part of the Marquis, Dorsay that of Sir Evans, and Madame Periga that of the mother.

"SNATCHED FROM THE GRAVE,"

a one-act drama by George Conquest and Henry Pettitt, was first acted at the Grecian Theatre, London, March 13. We summarize the story:

Doctor Margrave, a country surgeon, has committed forgery in order to pay debts incurred by gambling. His crime is known only to Marcus Wolfe, a needy spendthrift, who envies his cousin, Kate Medway, the possession of the snug little fortune of £60,000. Kate is numbered among the doctor's patients. "Poison her," says Marcus, "and I give you £20,000 and destroy the proofs of your forgery." The doctor consents, and prepares the fatal dose. His son Frank (Mr. W. James) arrives in time to administer an antidote; to snatch the lady from the grave; to exchange with her vows of affection; to reproach his father with his intended crime; to tell his father that his touch would kill him; and then, having shown how money will be obtained by his marriage with Kate, to shake hands without being any the worse for the process. But Marcus Wolfe is not thus to be baulked; and as he seems likely to prove an obstacle in the doctor's path, he must be got rid of, and so a comfortable dose of poison is prepared for him. Marcus, however, suspects the trick, the glasses are changed, and the doctor swallows the pernicious draught himself. He, nevertheless, "settles" Marcus for a time by means of an overdose of chloroform. Frank is again at hand with an antidote, and it is only when his own father feels the terrible grip upon his vitals that his assistance and remedies are not offered. The doctor goes "raving like a madman" about the garden, and it is not until he comes back into the drawing-room to gurgle and gasp, and stretch himself out on the floor, that the antidote is presented for his acceptance. But it is too late, and as he gives up the ghost the curtain falls. The piece was not favorably received.

"FAITHFUL UNTO DEATH,"

a new drama by E. Newbound, was offered the patrons of the Britannia Theatre, London, Eng., March 13.

The scene is laid near the village of Naseby, and the time is the evening of the 14th of June, 1645. The time and place suggest beforehand the leading events of the drama. We are prepared for a Royalist protected by an adherent of Cromwell, and for allusions to the memorable Battle of Naseby, near which village lives Nathaniel Oates, a country gentleman having two daughters, one of whom, Alice, has secretly wedded a follower of the King, Percy Etherington, who, fearing the wrath of his father, dares not avow his union with her. There is a certain Josiah Sleek, a sanctimonious Puritan, who is in love with the other young lady, Miriam Oates, and, finding he cannot make any impression with his own charms, Mr. Sleek determines to watch and denounce the family for sheltering a Royalist. He soon finds out that Miriam is protecting her sister and her husband, Percy Etherington, who comes to the house wounded from the battle-field, and this wolf in sheep's clothing instantly starts to the hostile camp to give information. He is, however, thwarted by Noah Branscombe, who, knowing his design, pitches him into a well, but not before the foe had given poor Noah his death-wound. The faithful servitor comes back to the mansion to die in the arms of his master, and winds up with a bit of sentiment respecting the parish church as seen in the moonlight, and with his dying breath murmurs where he would like his grave to be.

THE PEOPLE of Great Britain consume on an average five and a half bushels annually per individual. The number to be fed is about 33,000,000. The crop the past year is estimated at 72,000,000 bushels. This opens a demand for about 100,000,000 bushels from other countries.

BASEBALL.

THE PROFESSIONAL TEAMS OF 1876.
The Ten Regular Clubs.

Ten regular baseball clubs of the professional class will enter for the championship of the United States this season, viz., the eight stock-company clubs of Brooklyn, Boston, Chicago, Cincinnati, Hartford, Louisville, Philadelphia, and St. Louis, composing the League Association; the independent stock-company club of New Haven; and the National Association stock-company club of Philadelphia. The League clubs will contest for a hundred dollar pennant for the League championship and that only, while the other clubs will enter the lists for the championship of the United States. Below we give the names of the players composing the teams of the above ten clubs, together with such comments on their respective chances for success in the coming campaign as their playing strength seems to call for. We give each club in alphabetical order, and therefore commence with

THE ATHLETIC.

A. J. Reach, captain; Alonzo Knight, p.; William K. Coon, c.; Weston D. Fisler, 1st b.; William Fouser, 2d b.; David W. Force, s. s.; Ezra B. Sutton, 3d b.; George W. Hall, l. f.; David Eggler, c. f.; and Levi Meyerle, r. f. From 1861 to 1875 Dick McBride was the faithful and effective pitcher of the Athletic Club, and for the past six or seven years their field captain; and in no year was his pitching, fielding or batting more effective than in 1875, his play in his position on the last Western tour of the Athletic Club in that year being the best ever exhibited at the hands of an Athletic Club pitcher. For some cause or other—not for any doubt of his integrity of play, however, for that has never been questioned—his services have not been secured for 1876, and in this we think the club has made a great, if not a fatal mistake. It is true that they have secured in Knight a promising young player; but time is necessary to give him the requisite experience for the position, and as yet he is practically an untried player as far as regular campaign work is concerned. McBride knows every prominent batsman in the professional arena, is familiar with his style of hitting, knows his weak points and his strong ones, and that knowledge is half the battle with such a good strategic player as he is. It will be difficult to replace Dick, and his absence will be felt before the season is half over. The pennant can scarcely be looked for in Philadelphia, through Athletic hands, this season, if McBride does not assist in the effort. On the bases they have two fine players in Fisler and Sutton, and Meyerle will do to attend to a base position in the absence of a stronger man. Force is all right, too, for short-stop, and the outfield is very strong so far as Hall and Eggler are concerned; but what Fouser is we know not, nor how well Coon is going to supply Clapp's place. The team may work up to a strong point, but it is not a champion team, as Manager Reach must be fully aware. Next to the Athletics comes

THE BOSTON CLUB.

Harry Wright, manager; Joseph E. Borden, p.; Timothy McGinley, c.; Timothy Murnan, 1st b.; Thomas L. Beals, 2d b.; Harry C. Schafer, 3d b.; Andrew J. Leonard, l. f.; James O'Rourke, c. f.; John E. Manning, r. f.; George Wright, s. s.; Frank T. Whitney, sub.; and William R. Parks, sub. This is an experimental team. The secession of the quartet—White, Spalding, McVey and Barnes—destroyed the unity of the team, which for four successive years carried off the palm of supremacy in the professional arena. Even if these seceders could be replaced with players equally as reliable, skillful and experienced, the fact that would necessarily lack the unity of action and the training together as a nine, which the old team possessed, would alone render it questionable whether the same degree of success could be achieved with them. Whatever Borden is, he is not a Spalding, that is certain. Speed is essential, of course, but what is pace without strategy? And what, in fact, is judgment without the command of the ball in delivery to profit by it? White will be sadly missed, good catcher as McGinley is. With Leonard at second base the absence of Barnes will not be felt so much, and the third base and short field will be as well attended to as ever, while the outfield will not be weakened to any extent. But the team is a new one; it has to be amalgamated into a working whole, and this requires time; and when it is taken into consideration that the opposing nines in the arena are stronger than they ever before have been, the chances for another lease of that pennant for Boston do not look promising. We now come to

THE BROOKLYN MUTUAL CLUB,

and here we find what was very much needed—*a change of base*; and this has been made to the extent of substituting Brooklyn for New York as the city from which the new team hails, and of replacing the old and tarnished title of "Mutual" with that of the "Brooklyn Club." In doing this Manager Cammeyer—who this year runs the club on his own individual account—has managed to get together a team which, in individual playing strength, is not surpassed by any other now in the arena. The players engaged are as follows: Robert Mathews, p.; Nathan W. Hicks, c.; Joseph Start, 1st b.; James Hallinan, s. s.; William H. Craver 2d, b.; Albert H. Nichols, 3d b.; Edward Booth, l. f.; James J. Shandley, c. f.; and William J. Boyd, r.f. If this team could be run this season on the "Boston plan," in regard to training, reliability, and playing for the side, we doubt if any team would be entitled to win a ball from them, except in the way of the uncertainties incident to the game. Hicks is a remarkable catcher, peculiar in his play, and having but one weak point—too great a tendency to talk and growl. With White's reticency and equinimity, he would be that player's equal. Mathews, when he takes care of himself and goes in to do his best, is a pitcher who has no superior in effectiveness of delivery. On the bases there is the great first-base player of the arena—that model of honesty, reliable Joe Start. At second base there is Craver, one of the most earnest and effective of infielders, and a good change catcher. At third there is that promising young player Nichols, who bids fair to be a second Charley Smith; while at short field—so long as he is true to himself—it would be hard to beat Hallinan in the position. The outfield, too, is to be strongly guarded by Booth, Shandley and Boyd; while in batting strength the team is second to none. We speak of them, be it understood, simply in regard to what they are *capable* of doing, not what they will do, for that is something "no fellah can find out." If they do not at least stand second on the list next November, it will not be because they had not the playing strength to be there.

Next on the list come the "coming champions," as the sanguine journalists of the Lake City term

THE CHICAGO CLUB,

which is to be run under a new regime this season, and with the following noted players: Albert G. Spalding, p.; James White, c.; Calvin A. McVey, 1st b.; Roscoe C. Barnes, 2d b.; Adrian C. Anson, 3d b.; John P. Peters, s. s.; Paul A. Hines, c. f.; Oscar Bielaski, sub.; John W. Glenn, l. f.; J. Fred Cone, sub.; Robert Addy, r. f.; and Andrus, the latter of whom has been engaged only on three months' trial. It is not quite certain about Anson, as the latter is making arrangements to open a racket court in Philadelphia, and may not play ball at all this season. It is a team very strong in home-players for each position; but it is weak in one respect, and that is in not having a regular change pitcher. McVey is ambitious of pitching honors, and he is a fine catcher, but he cannot play both positions at once very well. No nine is complete without two regular pitchers and catchers. Both of these players will get used up at times. Besides which, it is a point in strategic play to change your pitcher at once, if he is at all being punished; and when such change is made it is necessary that the pitcher who replaces the regular player of the nine should have his *own catcher* to catch for him. Each of these positions should be filled by men familiar with each other's play in their respective positions. A catcher should know all the peculiarities of his pitcher's delivery before he can catch from him with the best effect. Many a fine catcher has been misjudged in the estimate made upon his play when facing a pitcher he was not accustomed to; and pitchers who are accustomed to strategic work require a catcher who knows all their signals, and is familiar with their delivery. White and Spalding work beautifully together; so do Miller and Bradley, and Hicks and Mathews; so did McBride and Clapp. It is this familiarity with each other's playing points—weak and strong together—which will make the Chicago infield so strong, White, Spalding, McVey and Barnes being all at home in their positions. Peters is an earnest worker and a very active short-fielder; but the third base has no special guardian as yet, and the outfield is not so strong as it might be. Still the team as a whole is the best the club have ever presented, and they *ought* to win the Western championship at least. It will depend a great deal, however, on how the Chicago baseball writers treat the new team. Some players are indifferent to the comments of the press, especially those of the "crooked" class, who, so long as they get chances to play their "own little games," don't "scare worth a cent" at anything the papers say. But your right-dealing, square men, as a class, are sensitive on the subject of press comment; and just such partial criticism as emanates from partisan writers, and the betting class of reporters, plays the mischief with some of the best players. They weaken under it terribly at times. This has been one of the chief obstacles to the success of Chicago club teams. One day it has been fulsome praise after victory, and another day unjust censure and gross abuse following defeat. This kind of thing the new Chicago nine will weaken under, and, therefore, much depends upon how the local press treat them.

Next on the list in order is

THE CINCINNATI CLUB.

The players named are as follows: Avery, p.; Charles H. Gould, 1st b.; Samuel J. Fields, sub.; William C. Fisher, r. f.; Charles J. Sweasy, 2d b.; Henry Kessler, s. s.; Emanuel Snyder, l. f.; Charles W. Jones, sub.; Robert Clack, sub.; David P. Pearson, c.; and A. S. Booth, 3d b. It has been stated, however, that Avery, the noted pitcher of the Yale College nine, has been engaged as pitcher, in which case there will, of course, be increased strength in the nine; but to offset this, it is also said that that capable manager, Mr. Joyce, retires from the club. Under any circumstances we have to say that the team will be an untried one; and as five or six of the corps are strangers to us, we cannot fairly comment on the strength of the Queen City's representatives. It is not up to the old Red Stocking standard, however, although two of the old stock are in the nine. Still, Cincinnati is willing to back the new Reds, and some brilliant victories are anticipated at their hands.

We now come to the crack team of the Eastern States,

THE HARTFORD CLUB.

Their engaged players for the season include Robert Ferguson, 3d b.; Douglas Allison, c.; W. A. Cummings, p.; Thomas Bond, r. f.; Everett Mills, 1st b.; John J. Burdock, 2d b.; Thomas Carey, s. s.; Thomas York, l. f.; John J. Remsen, r. f.; Richard Higham, sub.; and W. A. Harbidge, sub. This is the same team they had in 1875, with the exception of Dick Higham. Now, the question will naturally be asked: "If they could only get third place last year, what chance have they to take first place this season?" The answer is a very plain one; and it is, that they have had a year's experience to show them their weak points and their errors of management, for one thing, and they have not that fearful red-legged Boston nine to unnerve them, as was the case last season. The prestige of almost invariable success is a big thing in baseball. It inspires additional confidence on one side, and has a weakening effect on the other. Frank Pidgeon the pitcher of the old Eckfords, used to say to his men when they were going to play against the Atlantics: "Now, boys, go in against these Atlantic fellows as if they were a common club. Don't think of their being the Atlantic nine, and then you won't be scared." It was this prestige of success that won so many battles for the old Atlantic nine, and the same thing has aided the Boston Red Stockings time and again. This prestige the "Reds" will not have this season to the extent they have had, and hence there is a chance for Hartford to go in and win. Just think of the team they have!—two regular pitchers and catchers, thoroughly familiar by this time with the play of their respective coworkers. Then, too, look at the strong field support—Mills, Burdock and Ferguson on the bases, and Carey at short field, together with York, Remsen and Higham, the latter a third change-catcher. Last year the team was weakened by cliquism in the ranks; this year that obstacle to success has been removed. They are under excellent auspices, have the best of press support, a full treasury, a fine field, and a liberal crowd of sympathetic patrons; and surely with these incentives they ought to make the West play second fiddle. It all depends, however, upon how well the team can *play for the side as a whole*. This they did not do last year.

The new Southern professional organization now comes up in order for examination, and that is

THE LOUISVILLE CLUB.

And here we find collected together the "giant team" of the West, for the Louisville players are the six-foot heavyweights of the professional arena for 1876. Their names are as follows: John C. Chapman; James A. Devlin, p.; W. Scott Hastings, c. f.; Sommerville, 2d b.; Charles Snyder, c.; Wm. L. Hague, sub.; Joseph Gerhardt, 3d b.; Charles Fulmer, s. s.; Arthur A. Allison, sub.; John C. Carbine, 1st b.; George Bechtel, r. f.; and Joseph J. Ryan, l. f. In commenting on the Western club-teams it will have to be taken into consideration that the four clubs of Chicago, Louisville, St. Louis and Cincinnati, besides entering the lists for the League championship pennant, are also contestants for the local championship of the West. In regard to this latter issue the Chicago team have a little the best of it, as the majority of their nine hail from the West, the other teams being composed almost entirely of imported players. The Louisville team, however, stand second in this respect. There is one advantage possessed by the Southern team, however, judging from what we have heard, and that is the excellent auspices under which the club has been established. The management have tried their best to secure, first and foremost, thoroughly *reliable* players, and these they have obtained. They have also thus far worked successfully in impressing upon their players the necessity for playing entirely for the side in their coming work in the campaign. Moreover, they have gone to work rightly to train up their team to respect their employers; and, doing this, they must respect themselves and act accordingly. Besides these telling incentives to exertion and primary elements of success, they will have thorough impartiality at the hands of the local press

As regards the playing strength of the team, they have two regular pitchers in Devlin and Bechtel, and two excellent catchers in Snyder and Hastings. Their manager is an old, experienced player of the Atlantic school, and their captain is one of the best of the Philadelphia experts; while their general field support is that of earnest, active and hardworking players, all bent upon doing their best to win, for the credit of the club which treats them so well. As the only Southern professional club, they will have enthusiastic support from liberal patrons, and under such circumstances we cannot see how the word fail can be likely to mar their record.

We now come to the independent team of the arena,

THE NEW HAVEN CLUB.

We know no other reason why this club was not invited to participate in the League Council than that their being present would have led to the Eastern-club delegates having a majority vote, and, under the peculiar circumstances of the occasion, that was something to be avoided. At any rate, though debarred from participation in the League pennant contests, they will not be left out in the cold; and with the strong team of players they have secured, and the excellent auspices under which they have been organized, there is little doubt of their earning for themselves a creditable position. Their new team includes Seward, Nichols, Cassidy, Goldsmith, Spence, Sam Wright, Charley Pabor, Waitt, and Knowdell, a team having three pitchers and three catchers, besides a fine field support.

Next on the list is

THE PHILADELPHIA CLUB.

Last season the Philadelphia Club occupied the position of being badly managed. By their surroundings, through several of their club officials, and by their disregard generally of what was necessary to promote the pecuniary interests of their own club and the credit of professionalism, they did great damage to their class. The most objectionable phases of baseball gambling were openly countenanced; players charging each other with fraud were pronounced guiltless after a mockery of trial; and so bad did things become that, at the annual meeting of the club, it was found necessary to enact a constitutional law requiring every club official to take oath that he would not countenance the "throwing" of a game, before he could take office. The best men in the club were powerless to remove the abuses. The result was a revolution in the Professional Association, finally ending in the establishment of three classes of the baseball fraternity. Profiting by the severe lesson—one which cost the club not only reputation, but thousands of dollars in lessened receipts—the club has been reorganized, and, under President Concannon's regime, an improved state of affairs can be anticipated. The team engaged for 1876 includes Crowley, Zettlein, Weaver, Sheuline, Pfeffer, Nelson, Schafer, Warner, and Mason. Nearly all are strangers to us, and therefore comment on their strength is needless. Suffice it to say that "crooked" play will not again be countenanced, if no other improvement takes place.

We now come to the last of the ten professional teams of the Centennial year,

THE ST. LOUIS CLUB.

The list of engaged players of this club for 1876 is as follows: George W. Bradley, p.; Lipman Pike, c. f.; Edgar E. Cuthbert, l. f.; Joseph V. Battin, 2d b.; Richard J. Pearce, s. s.; Joseph W. Blong, r. f.; Dennis McGee (Mack), sub.; Thomas P. Miller, sub.; Harmon J. Dehlman, 1st b.; M. H. McGeary, 3d b.; and John E. Clapp, c. It is well known that the St. Louis Club team of 1875 opened the championship season with a signal defeat of the Chicago Club, and they were the first team to break the opening record of victories of the Boston Red Stockings, thereby showing that they possessed the innate playing strength to have occupied a leading position. But the close of the season saw them fourth on the list of the championship contestants, and not first in the contest for the Western championship. Why "this was thus" was owing to faulty management. They had first-class players in home positions, and were captained by one of the best field generals in the arena, the veteran Dick Pearce of the Atlantics. But somehow things did not work well, and the result was a failure, which was rather disheartening after the propitious opening they made. The question now to be answered is: "What has the management done to correct the errors of the past, and to strengthen the team for the coming campaign?" The reply is, nothing. In fact, it is worse than nothing, for they have introduced a demoralizing element in the new team which may be damagingly felt before half the season is over. They have, it is true, strengthened their team in one respect, by securing that reliable player and fine catcher, Clapp, to assist Bradley when Miller is at all disabled. They have wisely, too, retained the services of several of their last season's players, and added a good man in McGee; but that is all. Engaging a player dismissed from another club for unbecoming conduct, and adding a "marked man" to their team is a policy anything but strengthening to the club. It may be that bad ways will be given up and a reformation be effected, but it is questionable. At any rate, the experiment is not a safe one for the St. Louis Club to try; and in view of the fact that no improvement is shown in the management, fears may well be entertained that neither of the Western pennants will be flown on the south side of the Mississippi this year.

The first match takes place April 14, when the Boston and New Haven Clubs will try conclusions together in New Haven.

THE GAME OF CHESS.

To Correspondents.

DANIEL JÆGER.—The "Philidor" can not be played from the record, the gamelet will appear; on consideration, we abide by our first impressions, and prefer position No. 2.

HERR H. MEYER.—Received, with thanks.

WM. HARRIS.—Very welcome. It is gratifying that our "millennial column" is so well appreciated abroad.

P. T. DUFFY.—For so carefully setting our Centennial Tourney on its true basis, accept our thanks. How about that letter?

SEVERAL INQUIRERS.—To explain the obscurity of our late item about the Bird-Mason match appearing in "the *Papers*," we have to say that a previous paragraph, crowded out for want of room, gave the name *Westminster Papers* in full—hence the obscurity.

THE GREAT MATCH.—What we all anticipated so much interest and instruction from, the perusal of the Steinitz-Blackburne match, has proved a fiasco. It was made 7 games to win, for £60 a side; 7 games in all were played, all won by Herr Steinitz.

THE FIRST PRIZE in the late tourney of the Philadelphia C. C. has been borne off by that youthful chess genius Mr. H. Davidson. In special preparation for the Centennial, a tourney between the first-rates of the club is just organized; and now we are pleased to see Mr. Reichhelm emerge from his long retirement from public play.

Enigma No. 1,009.

From The Westminster Papers.
BY C. CALLANDER.

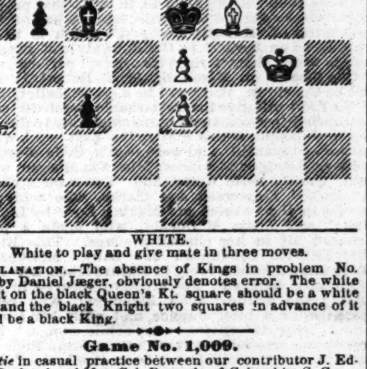
at Q Kt 7, Q Kt 3, Q 8, K 8, K 3, Q 6,
at Q B 4, Q 8, Q B 8, K 8, Q Kt 8, Q 5, Q R 7, Q R 3, K 5, K B 3.

White to play and give mate in two moves.

Problem No. 1,009.

"The Pathfinder."—Dedicated to CHAS. A. GILBERG, ESQ.
BY COL. A. Z. HUGGINS.

BLACK.



WHITE.

White to play and give mate in three moves.

EXPLANATION.—The absence of Kings in problem No. 1,008, by Daniel Jæger, obviously denotes error. The white Knight on the black Queen's Kt. square should be a white King, and the black Knight two squares in advance of it should be a black King.

Game No. 1,009.

Partie in casual practice between our contributor J. Edward Orchard and Mrs. Col. Parmele of Columbia, S. C.

PETROFF'S KT'S GAME.

White, Mr. Orchard.	Black, Mrs. Parmele.	White, Mr. Orchard.	Black, Mrs. Parmele.
1..P to K 4	P to K 4	16..Q B to R 3	K R to K sq
2..K Kt–B 3	K Kt–B 3	17..Q B–Q 6 (c)	Q B–K 3
3..Kt × K P	P–Q 3	18..P–K B 4	Q–Kt 3 +
4..K Kt–B 3	K Kt × P	19..K–his R sq	Q Kt–his 5
5..P–Q 4	P–Q 4	20..K B × P +	K × K B
6..K B–Q 3	K B–K 2	21..Q–K R 5+	K–Kt sq
7..Castles	Castles	22..P–K B 5	Q B–Q 4
8..P–Q B 4	K Kt–B 3	23..K R–B 4	Q Kt–Q 6
9..P–K R 3	P–Q B 4 (*)	24..K R–his 4	B × Kt P +
10..B P × P	K Kt × P	25..K–his R 2	P–K B 3
11..Q Kt–B 3	K Kt × Kt	26..Q–R 7 +	K–his B 2
12..Kt P × Kt	B P × P	27..P–K 6 +	K R × P
13..B P × P	K B–his 3	28..B P × R +	K × K P
14..K Kt–K 5	K B × Kt (a)	29..Q × Q Kt	Q–K B 7
15..Q P × B	Q Kt–B 3	30..B–K Kt 3	Resigned

(a) The last precious opportunity to develop the Queen's wing. After this the lady is inexorably crushed by the superior mobility of the attack.

(*) Q B to K 3 was preferable to making so many moves with Kt, White all the while massing his forces on the centre. It is vital to get out the Queen's pieces promptly.

(c) Capital chess, but degenerate chivalry.

The Ninth Game

in the grand match Bird vs. Mason.
FROM GAMBIT.

Mr. Bird.	Mr. Mason.	Mr. Bird.	Mr. Mason.
1..P to K B 4	P to K 4	12..Q Kt to Q sq	K Kt to K 4
2..B P × P	P–Q 3	13..Q B–K 3	Q–her 3
3..K 2d P × P	K B × P	14..Q B × B (h)	Q × Q B
4..K Kt–B 3	Q B–Kt 5 (d)	15..Q–K B 2	Q–Kt 5 +
5..P–K 4 (e)	K Kt–B 3	16..Q–her 2	Q–her B 4
6..P–Q 3 (f)	Castles	17..Kt–B 3 (i)	K R–Q sq
7..Q B–Kt 5 (g)	Q Kt–B 3	18..Q–K B 2	Q Kt–Q 5
8..K B–K 2	Q B × Kt	19..K B–Q sq	K R–Q 3
9..K B × B	K B–B 4	20..Q Kt–Q 5	K R × Kt (k)
10..Q Kt–B 3	Q–her 5	21..K P × R	Q–Kt 5 +
11..Q–her 2	K Kt–Q 2	22..Q–her 2 (l)	Kt × Q P +, and wins the Queen directly.

(d) Usual, and stronger, is 4..K Kt to R 3.

(e) P to K 3, followed by 6..K B to K 2, would maintain the Pawn with a safe position.

(f) Q Kt to B 3 was better.

(g) 7..K B to K 2 was sounder.

(h) Castles is better; if then 14..Kt to B 5; 15..B × B, Q × B +; 16..Q to B 2. The latter part of the play by Mr. Bird is weak.

(i) Q to B 2 would, probably, lead at once to a draw by repetition of moves.

(k) Well played! This carries the day.

(l) If 22..K to B sq, Q × P, winning a Rook.

CHEQUERS.

To Correspondents.

A. S.—Position on file. Thanks.

O. P. M.—1. Mr. Yates resides in Brooklyn. 2. Yes; he is nearly the age of Mr. Barker. Both are players of first-class powers. Mr. H. Spayth resides in Buffalo, N. Y.

RICHARD WATERS.—Thanks for game. It shall receive attention soon.

GEO. L. REID.—Thanks for "amended solution" of Enigma No. 51, Vol. 23. See correction below.

GRAND RIDGE.—B, having two ways to jump, may take his choice in all cases.

J. L. P.—The solution of Enigma No. 47, Vol. 23, was published the following week, in No. 48.

T. H. H., H. D. L., AND H. H.—Received, and will be examined soon.

GEO. SMITH.—Should a player omit to jump, his opponent may either force him to do so, pick off his man, or allow him to make another move.

PAULL.—Correct.

A. DEAN AND D. W. MAHER.—You are correct regarding Position No. 6, Vol. 22.

H. E. W.—Ed. James can forward "The American Draught-player," price $3; or if you desire an elementary book, "Sweet's Beginner's Sure Guide," price 50 cents, post paid.

CORRECTION.—Place the White King on 19, instead of 13, as printed in Enigma No. 51, vol. 23.

WE have received numerous responses to our invitation to players to forward their views regarding Position No. 6, Vol. 22, a few of which we give below:

ATLANTA, GA., March 17, 1876.

DRAUGHT ED. CLIP.—In examining Position No. 6, Vol. 22, I am unable to see how White can win if he played thus:

White.	Black.	White.	Black.
1..19 to 15	11 to 18	3..17 to 1	30 to 25
2..14 10	7 14	4..23 14	

This, it occurs to me, will prevent White from using his King; but if Black, at his third move, moves 18-22, White can easily release his King and win, as shown by Paul Green. I have no line of play to offer on this Position, but I should like to see some of the correspondents of THE CLIPPER show a win for White at this point, viz., when Black at his third move plays 30-25. Very respectfully, O. P.

ALLEGHENY CITY, March 15, 1876.

MR. EDITOR.—P. Green writes that he fails to see how Black can extricate himself after his line of play. I would suggest that he play 30-25 instead of 18-22, thus:

White.	Black.	White.	Black.
1..19 to 15	11 to 18	3..17 1	30 25
2..14 10	7 14	4..23 14	8 11(a)

(a) I think after this it will be drawn.

Yours, DANE.

CHICKOPEE also sends an analysis of Position No. 6, Vol. 22. He gives the moves to the fourth, as already shown, and expresses the opinion that it can be drawn by Black, thus:

White.	Black.	White.	Black.
1..19 to 15	11 to 18	7..27 to 24	15 to 18
2..14 10	7 14	8..23 19	18 23
3..17 1	30 25	9..19 15	23 30
4..23 14	3 7	10..15 10	5 9
5..27 23	8 11	11..10 3	9 18
6..32 27	11 15	12..24 19	25 22

Drawn.

[Our correspondent Mr. D. Small asserts that this Position "originally appeared in *The Glasgow Herald*." What says Mr. Truax?—ED. D. D.]

Game No. 2, Vol. 24.

Played between Messrs. Shaefer and Potterdon. Communicated by Mr. A. Shaefer.

"FIFE."

Black, A. Shaefer.	White, C. Potterdon.	Black, A. Shaefer.	White, C. Potterdon.
1..11 to 15	23 to 19	13..10 to 17	19 to 15
2..9 14	22 17	14..9 13	15 8
3..5 9	26 23(a)	15..4 11	27 24
4..9 13	24 20(b)	16..17 22	26 17
5..15 24	28 19	17..13 22	23 19
6..13 22	25 9	18..5 9	19 16
7..6 13	29 25	19..12 19	24 8
8..8 11	26 22	20..3 12	28 24
9..1 5	22 18	21..7 10	24 19
10..2 6	31 26	22..10 14	18 15
11..6 9	32 28	23..14 18	20 16
12..13 17	21 14	24..9 14	

Drawn.

NOTES BY ED. D. D.

(a) 17-13 followed by 19-15, or 21-17, draws; 26-23 is also a draw move. See Anderson; also "American Draught-player."

(b) 30-26 is the move given for a draw here by Anderson; see also "A. D. P.," Vol. 1.

Solution of Position No. 1, Vol. 24.

BY A. DEAN.

White.	Black.	Black.	White.
1..24 to 19	15 to 24	4..28 to 23	19 to 26
2..23 18	12 19(a)	5..31 6	2 9
3..32 28	22 15	6..28 3	White wins.

(a) If 22-15, the same result will ensue.

Solution of Enigma No. 1, Vol. 24.

BY ISIDOR LEVY.

White.	Black.	White.	Black.
1..18 to 15	11 to 18	5..20 to 16	11 to 20
2..9 13	2 11	6..19 24	20 27
3..17 14	10 17	7..32 21	White wins.
4..13 8	4 11		

Enigma No. 2, Vol. 24.

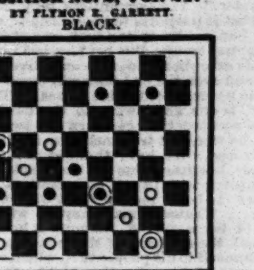
BY RUDOLPHE HOFMAN.

Black men on 10, 13, 15, 21 and 22. Black Kings on 18 and 32.
White men on 7, 12, 20, 29 and 30. White Kings on 24 and 31.
Black to move and win.

Position No. 2, Vol. 24.

BY PLYMON E. GARRETT.

BLACK.



WHITE.

White to move and win.

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Further announcements will be made in these columns in June. DR. G. GRAVES, President.
HORATIO P. WITHERSTONE, Secretary. 1-10t

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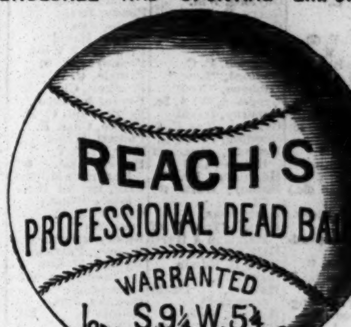

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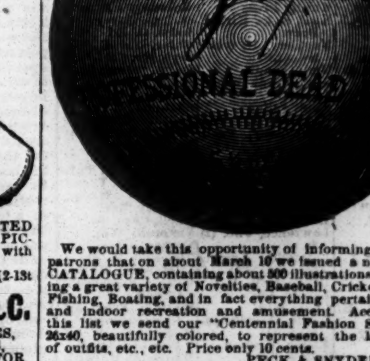

We would take this opportunity of informing our former patrons that on about March 10 we issued a new 126-page CATALOGUE, containing about 500 illustrations, representing a great variety of Novelties, Baseball, Cricket, Archery, Fishing, Boating, and in fact everything pertaining to out and indoor recreation and amusement. Accompanying this list we send our "Centennial Fashion Sheet," size 26x40, beautifully colored, to represent the latest styles of outfits, etc., etc. Price only 10 cents.
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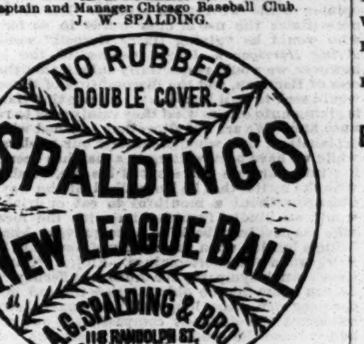

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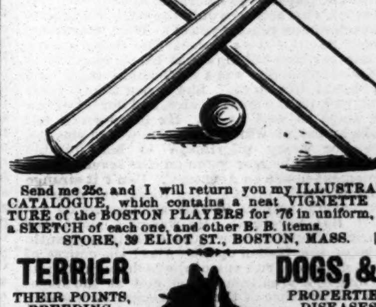

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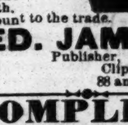

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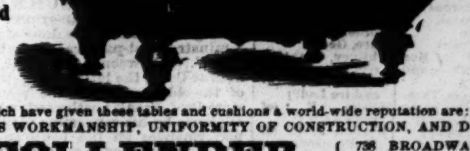

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Letters received for week ending 5 P. M., MONDAY, April 3.

LADIES' LIST.

Arnold, Mrs. Amos D.
Alden, Mrs. D. A.
Adams, Lucille
Antonino, Teresa (2)
Burdeaux, Mrs. J. Ellen
Biddle, Mrs. L. L.
Britton, Mrs. Wallace
Bradley, Leanora
Bowers, Mrs. D. P.
Burt, Ida
Cushing, Belle
Cassell, Fannie
Crabtree, Lotta
Clark, Nellie (club "biz")
Claire Sisters
Carleton, Nellie (of Boston)
Darling, Bessie
De Forest, Zoe (2)
Delave, Zoe (gymnast)
De Cotte, or De Cow, Miss
Ellis, Lillie
Evans, Mrs. Lyman
Everett, Cora
Eagan, Mrs. Jennie
Emmerson, "Dollie"
Fritz, Mrs. Edwin
Forrest, Lillian (vocalist)
Fontainbleau, Blanche
Graham, Mrs. Nelson
Gray, Ada
Gerard, Irene (of E. C. Taylor's Co.)
Gelletto, Mad.
Gonzales, Della
Gardner, Jennie (vocalist)
Herbert, Carrie
Hezlep, Grace
Harmon, Lizzie
Hastings, Lizzie (of Hastings Sist.)
Harland, Mrs. Wm. E.
Hall, Minnie (late of St. Louis)
Henri, Miss
Johnson, Frankie (of Rob'son's Cir.)
Kemp, Alice M.
La Verde, Belle
Leggett, Aggie
Lusk, Ada
Lancaster, Nannie M.
Lovett, Mrs. F.
Livingston, Maude
Lillian, Grace
Lamont, Mrs. Jennie
Montague, Miss F. S.
Malvern, Tillie
Mowring, Miss F.
Medina, Miss M. (of "Two Orph." Co.)
Monzert, Fannie
Macdonald, Flora
Misco, Jennie
Marlowe, Ida
Mathews, Julia 3c.
May, Georgie
Nagle, Julia
Oates, Mrs. Jas. A.
Pope, Mrs. B. Cooke
Peak, Fannie
Robert, Miss M. (of "Zig-Zag" Co.)
Rood, Nellie
Rosa, Pattie
Ronzati, Conchita
Robertson, Minnie
Sawyer, Mollie
Sikes, Olive Logan
Saunders, Mrs. Amelia
Sauret, Mad. Carreno
Siddons, Miss F.
Stevens, Hattie
Swinburne, Marie
St. Felix, Mad.
Stewart, Ada
Sidell, Clara (vocalist)
Tremont, Emily
Thomas, Rosina
Turner, Mary
Torean, Bettie
Vernon, Mattie
Wilson, Julia
Whiffin, Mrs.
Wilkinson, Lillie
Wallace, Mrs. (of Wallace Sist. Co.)
Wells, Mrs. Jennie
Wildman, Mrs. Clara
Wood, Agnes
Young, Millie
Wood, Annie (vocalist)
Zoerner, Anna (2)

GENTLEMAN'S LIST.

Anderson, A. S.
Arizona, Chas.
Arnold, P.
Ames & Maxwell
Allison, W. F.
Atkins, Chas.
Ashton, Saml. G. (6c.)
Ainsworth, Frank H.
Atkins, Chas. M.
Booth, Edwin
Briggs, Pliny
Benoit, O.
Bailey, Geo. A.
Berger, Fred. G.
Basye, Ed. E.
Barr, Geo.
Burr, J. L.
Breyer, W. V. (2)
Burke, J. M. (of "Buffalo Bill" Co.)
Benson, M. (of Harrigan & Hart's Co.)
Barlow, Milt. G.
Bowles, Frank (with Kelly & Leon) (2)
Benton, Chas.
Basye, Chas. V.
Burton, Clarence
Blake, A. B.
Baetins, Chas. (6c.)
Barnett, Louis
Buckley, Murdock
Bush, I. T.
Blake, Harry (leading "biz")
Blaisch, Chas. F.
Brown, Chas. (of J. A. Steven's Co.)
Barlow, Wm. (song-and-dance)
Barber, A. J.
Biddaux, Dr. Gustave
Baldwin, C. S.
Barr, Geo. (musician)
Brown, Thomas (of M. Mitchell's Co.)
Barr, George (with Kelly & Leon)
Blitz, Francois R.
Benjamin, H. (with Heywood Bros.)
Bryant, Wm. (of Bryant's Minst.)
Brown, D. (of Newcastle, Eng.)
Braham, Harry (comed.)
Bergan, Eugene
Bennett, Harry
Barnes, Lucien
Belmont, Francis
Barrett, Wm.
Boyd, Jno.
Barbour, Mr. (of Haverly's Minst.)
Cosgrove, Wm.
Cutler, R. J.
Chapman, T. (with "HumpDump" Co)
Collier, Prof.
Cone, E. G.
Coon, C. S. 3c.
Cullen, E. (with Harrigan & Hart)
Clark, G. B.
Cassim, J.
Clifton, Frank R.
Cowles, E. B.
Cawthorne, Bros.
Carson, Jr., "Kit."
Cotton, Benj.
Call, Ed. M.
Callender, Chas.
Crispini, Sig. U. 3c.
Corbin, Fred. C.
Collum, "Andy"
Clarke, H. (with "Yankee" Locke's)
Cody, W. F. (2)
Cooper, Bailey & Co.
Crrne, "Chuck"
Collins, Chas.
Dunbar, E. C. "D. U."
Denier, "Tony"
Durand, W. W.
De Haight, F.
Doty, Arthur
De Vere, Chas. N.
Dade, Chas. J.
Douglas, J. R.
Daily, T. F.
Duprez, Chas. H. (2)
Everton, Henry
Edmon, Alf.
Eberle, Eugene
Ellis, Chas. H.
Elliott, R. Fisher
Ferris, Jno. (side-show "biz") 6c.
Fredericks, C. S.
Fitzgerald, James (circus biz")
Foote, Comd. (with Foote Sisters)
Farrar, Jno. V.
Fredericks, Alf.
Furbish, Mr.
Fraser, Robt.
Freeth, J. W.
Florence, Geo. A.
France, Sid.
Ferdinando, Mons.
Flanagan, Edward
Forbes, Chas. (manager)
Felton, Fred. (of Kendall's Co.)
Frayne, Robt.
Fulton, Jno. (circus "biz") (3)
French, Arthur W.
Grimley, Prof. (aeronaut)
Gorman & Romer
Gaylord, A. E. (2)
Gasking, G. H.
Grimley, Chas. H.
Gale, G. T.
Gantley, Thos.
Greenwood, Fred. L. C.
Guy Family
Gerson, Edmond
Guy, Sr., Geo.
Graham, Thos. (of "BuffaloBill" Co.)
Girard, Wm. (late Ogdensburg, NY.)
Goodwin, F. J. L.
Gee, Jos. (of Van Amburgh's Cir.)
Gilmore, Jos. P.
Gardner, J. W. (of Emerson's Mins.)
Gilbert, M. B.
Galliger, Jas. (of J. E. Owen's Co.)
Griffin, M. A.
Ginty, T. E.
Gaylor, Geo. W.
Gage, Clint.
Gains, Robt.
Gulliffer, Cyrus
Gulliffer, Jos.
Gray, Geo. (of May Fisk's Co.)
Greenwood, Harry
Gillman, Frank
Girard, Eddie & Willie
Gleason, W. L.
Gaylord, Wm.
Gerry, D. S.
Gulick, Jas. T.
Gregory, C. J. (gymnast.)
Goldrich, P. C.
Gaylord, "Low."
Gibbons, "Ned"
Gregston, W. A. 3c.
Goodroy, David
Gridley, Chas. C. (2)
Gooding, Frank L.
Holman, Geo. (of Holman Co.)
Herrmann, Dr. M.
Hanley, Mart. W. (3)
Hart, Chas.
Hart, "Tony" (of Harrigan & Hart)
Hall, Geo.
Hall, D. Edwin
Hamilton, Saml.
Hawley, David (gymnast)
Hughes, Nich.
Hunt, "Kid" (circus "biz")
Harrison, Chas.
Huber & Glidden
Hart, W. H.
Hatch, C. A. H.
Hurley, Jos.
Harkins, W. S.
Hassan, Burt. (Irish comed.)
Holden, Frank
Harper, T. (of Harper & Stansell)
Herrmann, Prof. A.
Hudson, Harry B.
Hammond, Jno.
Hogan, W. M. (with Dup. & Bened.)
Haight, Fred. D. E.
Harvey, Jas. F.
Holman, — (of Holman Op. Co.)
Hutchinson, Wm.
Hughes, Patrick
Hart, Thos.
Harrington, Prof. W. L.
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Hart, F. A. (properties)
Hart, D.F. (comed.)
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Jennings, J. (of Manch. & Jenn.)
Jennings, J. O. (with Barnum)
Jefferson, Chas.
Kahn, Gab.
Kendall, H. A.
Kiralfy Bros.
Kirk, R. (of Kirk & Drew)
Kennedy, H. (ventriloquist)
Kent, Frank
King, Frank (scenic artist)
Kent, Julien
Kane, W. H.
Kosmonsky, Prof. L.
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Locke, Fred. A.
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Long, T. B.
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Langdon, W. H.
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Leak, B. A.
Leslie, Harry (rope-walker)
Liston, Hudson
Locke, Fred.
Leopold, Geo.
Le Clair, Jas.
Lawler, Frank
Leach, Eugene (of Murray's Cir.)
Lewis, Danl. (of D. Stephen's Co.)
Little, J. Z.
Le Grand, — (character vocalist)
Larkin, J. H.
Mealy, John
MacEvoy, Frank
Moody, Jno.
Meyers, T. W.
McKee, J. W.
McCallian & Devine
Mack, Walter J. (2)
Malone, Martin
Miles, Wm. D. or Wm. G.
Murray, J. H. (circus prop.) (2)
Morgan, Jos. (musician)
Masaroo, Theo.
McDowell, E. A. (2)
Maffit, Jas.
Murphy & Shannon
Murray, Ed. (with Alice Ross)
McHale, Harry
Mack, J. H. (with Kelly & Leon)
Maas, Jas.
Meyer, Marcus R.
Murdy, Saml.
Mack, Jas.
Moran, Frank
Morris, J. (of Morris & Cummings)
Monroe, A. C.
McDonough, Thos.
Maryon Theophilus
McKay, A. (with Peak Family)
Mack, Wm.
Mack, Walter
Murphy, J. C.
Martin, Saml.
Mack, Jos. H.
Morris, Col. T. (of S. Denin's Co.)
North, Levi J.
Northrup, Chas. L.
Norrie, Jos.
Nash, Danl. (with MacEvoy) (2)
Naylor, J. W.
Nichols, R. Hamilton.
Owens, Jno. E.
O'Reardon, Matt.
Parmalee, H. E. (2)
Peak, Ed. S.
Phillips, Harry
Pollard, Prof. (of Jubilee Co.)
Pendy, Jno.
Parks, Jno.
Peyser, David
Primrose & West
Pennoyer, A. S.
Pringle, C. W.
Plunkett, Chas.
Peyser & Basye
Perry, Capt. C. M.
Phoite, Chas. E.
Pickert, Willis
Parr, Chas. T.
Powell, Ed. (of Haverly's Minst.)
Pfaff, Mr. (of Haverly's Minst.)
Quigley, J. F. "Quartet"
Rickey & Barney
Rooney, Patrick
Rankin, McKee
Robinson, Jas. (circus prop.)
Rickaby, Jno.
Robinson, Ed. ("bones")
Russell, Sol. S. 6c.
Robins, Burr
Rogers, Loraine
Robinson, M. Max.
Robinson, Wm. (leader)
Riley, Jas. (Irish vocalist)
Roberts, Jno. C.
Stewart, J. C. ("fattie")
Sheridan, Frank
Sawyer, A. D.
Sweet, Capt. J. D.
Saville, Stephen 3c.
Schwartz, Alonzo
Streland, W. T.
Sherry, J. F.
Strakosch, Max
Spence, J. W.
Simmons, E. (circus "biz")
Stout, Jno. H.
Smith, D. H.
Sage, W. F.
Skillings, Geo. A.
Shay, Jno. (minst. "biz")
Shay, Chas.
Sanford, S. S.
Snow Bros. (gymnasts)
Sullivan, Danl. (p. m. o. Killeah)
Stowe, W. H. (circus "biz")
Smith, D. H. (with Dup. & Bened.)
Sadler, Thos. (of Robinson's Minst.)
Spriggs, Harry
Settis, O. Ed.
Slafer, Wm. E.
Seymour, Teal
Smith, "Dunk"
Seals, Arch.
Spindler, Geo.
Shannon, T. H.
Thorn, Chas. (of "HumpDump" Co)
Turner, Geo. W.
Thornton, Chas.
Turner, G. (of Turner's N. Y. Thea.)
Tribble, Harry, (candy "biz")
Udell, Chas. B.
Victorelli, Wm.
Vernon, Chas.
Victorelli, H. (2)
Villa, Saml. B.
Van Amburgh's Circus
Watson, Fred. (of Independence)
Walters, G. W. (of Plunkett's Co.)
White, C. H. (with Harrigan & Hart)
Williams, "Ned" (of Williams & Clapp)
Wheeler, Jas. (club swinger)
Ward, W. H. (with Dup. & Bened.)
Watson, Wm. (manager)
West, Frank (equestrian)
Welling, Albert & Wm.
Washburn, E. S.
Wiley, "Lem"
Weston, M.
Wachtel, Herr
Withers, Prof. Jos. (musician)
Williard, Robt. Lee
Western & Walling
Washburn, Leon W.
Werner, "Ned"
Walker, G. Walter
White, E. A.
Weeks, Dr. T. W.
Waldron, Wallis
Williams, "Barney"
Wilkinson, C.
Wand, J. W. (circus clown)
Wolfe, Jas.
Wyman, Alf.
White, Arch. (2)
Weslyn & Casey
Worden, Robt. 6c.
Ware, Geo.
Whitney, Chas. (direct. of publica.)
Williams, J. ("Lancashire Lad")
Wilson, R. (of Cook's Cir.)
Warner, J. E. (of K. Putnam's Co.)
Yaeger, Chas.
Zera, Prof.
Zanetta, Alex.

INTRODUCTORY OVERTURE.

MONDAY, April 3, '76.

Exit March, and enter April, much to the delight of those invalids and others to whom the blustering month of March is like a slow dose of poison. Welcome, April, with its smiles and tears, and budding plants and mossy banks of "emerald green." The month just closed was one long to be remembered for its terrific storms on land and sea; in its opening days it sowed the wind, and reaped the whirlwind in its closing weeks. In every section of the country its presence brought devastation, disaster and death. With unusual fury storms raged everywhere—storms of wind and rain, and hail and sleet, and even thunder and lightning. No one regrets the departure of the spiteful month, and we hope it will be long ere we experience such another desolating term. The theatres were not the least sufferers from the "varied conditions of atmospherical phenomena." Night after night the fury of the elemental strife bereft the manager of his profitable margin, and gave his theatre the appearance of a soup-house closed for the season. Yea, myrmidons of the law threatened more than one of our managerial fortune-hunters with their unwelcome intervention; threatened the head of the house with writs of dispossession and other calamities dire; aye, with more than one it has been a close question whether a change of proprietors would not be rendered compulsory by the persistency with which outrageous creditors pressed their claims and insisted on the fulfillment of the conditions of their bonds—and mortgages. Happily, as in other legal difficulties and dangerous proximities, a stay of proceedings gave a new lease of life to the unfortunate debtor, and blighted the hopes of a grasping creditor. With the advent of April, the growth of Spring, and the near approach of the opening of the Centennial, the hearts of a long-suffering people will be filled with hope and peace and love, and a desire to make an extra dollar or two out of the necessities of one another. O friends! let us welcome this tearful month as the bright harbinger of happier days to come, and let us heartily rejoice that this wicked city has not met the fate which befell the equally sinful cities of Sodom and Gomorrah. This, be it remembered, does not deprive our sister city of Brooklyn of congratulation for like exemption......Centennialward the eyes of Empire look their way—and happy thoughts occupy the mind of the far-seeing New Yorker, and urge him on to emulate the speculative deeds of the fiery-drab denizens of the City of Brotherly Love. He studies the question of dollars and cents, and risks and margins; considers whether "'tis nobler in the mind to suffer the slings and arrows of outrageous fortune" in New York, or take a trip in the 3 P. M. train to Philadelphia, and, by setting up a saloon on the Canal-street plan, or starting a pork-and-bean factory on the Boston design, and, by opposing all other beaneries and salooneries within the grounds of the Centennial Exhibition, and them—that is the question he debates. In fact, "'tis a consummation devoutly to be wished." To live, to sleep, to dream of making money in Fairmount Park, where so many impecunious minds will be ill at ease—aye, there's the rub! For, once installed within the narrow domain, another beanery may develop on the lot adjoining, and by giving a goodly portion of the savory provender for half the regulation price—ah! that must give us pause. Then, the respect we have for honest competition and well-baked beans, no matter whence they come nor whither they go. Yet who would bear the slurs and slights of a fraudulent bean-purveyor—the oppressor's wrong, the man's contumely, the pangs of despised beans, and the spurns that impatient caterers of the most worthy take! To grunt and sweat under a hot Summer sun, and never sell a bean! And yet 'tis not the fear of porkish opposition that makes us ponder; 'tis the dread of something after the show is over—the undiscovered profits—the settling-up, from whose beans there are no returns—'tis this that puzzles the will, that makes cowards of us all; and enterprises of great pith and moment, as regards the Centennial speculations on the bean question, are sicklied o'er with the pale cast of thought, and thus lose the benefit of action. Soft you, now—get thee to a beanery......And talking about the slings and arrows of outrageous fortune in connection with the legal restraints under which some of our managers have been experimenting, we have nothing but words of praise for those genial souls whose thrift and liberality and courtesy have pulled them through a season of danger and distress. We propose to compose a verse of tender poetry in memoriam of

THEIR EFFORTS.

"You may *thank your stars* that your season's good,"
To the manager said we;
"I do not only thank my *stars*,
But I thank my *stock*," said he.

......Among the many business cards which permeate the columns of THE CLIPPER may have been seen one concerning a performer called "The Boneless Wonder." The thoughtless may think this is really what it purports to be—videlicit, a man without any bones. Excepting with one of the end-men of a minstrel troupe, this is a physical impossibility. With this exception, no man can live without his bones; and even the end-man will come to an early end if he never takes up his bones. "The Boneless Wonder" is one who, owing to the flexibility of his physical construction, can turn and twist himself as though he were not trammeled by the inward working of bones. We have thought this explanation necessary, because some of our readers might, in their implicit faith in our asseverations, believe the "Wonder" to be in reality built without the aid of bones......Whatever man may be without bones, he would be worse off without a heart. Out in Cleveland, the Academy of Music manager has so endeared himself to his people that, whenever they take their leave of him for the night, they exclaim: "Good-bye, sweet Hart, good-bye!"......You hear frequently about *finished* performers, as if that was anything to boast of. Why, everyone of them is finished before 12 P. M. Another fabulous falsehood nailed......No, James; it does not follow that a man abusing a prominent variety artist would remind you of a certain manager billing another prominent artist, because he'd be *"giving" Harry Kernell!* [This may need a suspension of public opinion while we rise to explain. The similarity necessitates the use of cuss words in so far as he who would be "giving Harry Kernell" would be giving *Harrigan h—l!* In defense of the latter, however, we would respectfully submit that the success of Harrigan, and the discomfiture of those who would seek to pull him down, indicate that Harrigan is giving unto others what they vainly seek to render unto him. We are not altogether satisfied with this explanation; but, when we inform our readers that, while we have been writing it, a man has been pouring into our ears the story of his life, winding up with the recital that he has walked all the way from Chicago without a mouthful to eat or drink—and would we kindly furnish him with the means to take the first train back, so as to prevent him from being a burden upon the charity of New York?—you will pardon our shortcomings.—ED.]...."Our Jim" hasn't much sympathy for human suffering. Why, do you know that he didn't *believe* the sad story of the poor man whose long walk and longer abstinence awakened the dormant compassion of our nature, and induced the sending of the weary one back to the place whence he came? And yet 'tis true, and pity 'tis. In this connection we may be excused for remarking that the Jim boy has decided to call his new play "The Granite Gizzard," as an offset to "The Marble Heart."......We are not altogether satisfied with the way things have been going on in Washington, and after studying all night we have come to the conclusion that Shakespeare must have foreseen the dispute as to whether certain letters were intended for Babcock when he wrote "To B. or not to B."..........They don't appear to be able to get a "run" up at Wallack's Theatre. And yet it cannot be because the house is "run down."....Want to tell you about two souls with but a single thought, but how it didn't work in harmony. *He* was a dilatory party, and had kept the fair one of his heart on the anxious seat for a long time. Last Tuesday night, when Old Boreas knocked things around, and the air was filled with particles of houses and signs and dismembered wayfarers, *he* was seated with her in her mother's best parlor, while her little sister May was in painful proximity. With a totally unnecessary but significant squeeze of the hand, he whispered to the fair one with the golden locks: "Beatrice, I've a very important question to ask." O happy moment! O blissful night! What to her was the storm raging without, when such a tumult of joy filled her whole soul and flushed her face with the tints of the budding rose! She blushed and trembled, but no word broke the sweet silence that hovered about her. "Yes, dear Beatrice," resumed he, as he felt the fluttering dove a-squirming in that moment of delicious uncertainty, "I have an important question to ask, but I cannot—oh, no—*I cannot ask it before May.*" Beatrice, the loved one, was on her feet in a moment, her whole frame trembling with emotion and indignation. There was a lurking devil in that angel's eye as she exclaimed: "If you want to wait till then, you had better wait altogether." With the utterance of those dreadful words, which to him were like a sentence of death, she waltzed out of the room, leaving him wildly leering at the grand piano......And this reference to the weird and impassioned words of his affianced impels us to ask what actress would the voice of a famous opera-bouffe singer remind you of? Why, *Amy Stone*, of course. See?—*Aimée's tone*.....One thing always begets another, and talking about hearts reminds us of *another* couple. She was a serio-comic singer, and *he* sold "books the *op*'ra." She was a funny little creature, and, unlike most comics, had her bit of fun off the stage as well as on. He managed to sell his books by ten, at which hour she would emerge, to take her weary pilgrimage to her humble resting-place, in the rear room on the seventh floor of a tenement-house on Avenue C. [Isn't it strange that writers for the press always locate our dancers and serio-comic singers in rear attic-rooms on Avenue C?] But to resume. He was of a meditative cast, the result of his intercourse with the romantic members of the Italian opera. Alas! the course of true love never did run smooth, which ought to put untrue love at a premium. They met at the stage-door, in the presence of the doorkeeper; he was sad, gloomy and thoughtful—perhaps he had not sold many books that night; maybe he had lost an only mother!—or mayhap a brother. Who can tell? Let us not seek to fathom the secrets of that dead heart! Ah, no! Ah, no! Could he have foreseen what was to occur—could he have looked into the heart of the serio-comic one and witnessed the tumult that ran riot there and reveled in a frenzy of delicious joy, he might have saved the soul that wrought his wreck that night. Sweet love! O joyous youth! Jimmy, get out the machine; grease her, and set her in the minor key of A. "She's sot." Then let her go:

BLITED LUV.

Tha luv'd as uther luvers luv
In the hay da of thare yooth—
"Her hart was aul his own," she sed,
And he beleved it trooth.
A las! as tha wark'd out wun nite,
She acktid aul O K,
Until she struk a pair of skales,
Wen she *giv herself a weigh!*

......Ladies who visit Central Park and other suburban gardens seem to take more interest in the music-stands than in anything else, because, they say, they are *band boxes!*......And that reminds us of what a bankrupt husband says, that *the love of clothes* too often produces the *close of love!* But he's a brute......Another husband, who is *not* a brute, thus accosted his beloved wife:

"Do you think the cloak is *pretty, dear?*" said he.
"Oh, no; I think it's *pretty cheap!*" said she.

CITY SUMMARY.

AT THE TWENTY-THIRD-STREET OPERA-HOUSE an encouraging business was done during the past week. A minstrel first-part was given by D. Baron, C. Howard, W. W. Newcomb, T. S. Hall, "Dr." Kennedy and Arthur Cook, the latter being the only one retained of the old company. The fresh people in the olio were Prof. Frank Leathwood, who won considerable applause by his concertina playing, and later by his performances on the banjo and mandolin; Hogan and Lord, who made a pronounced hit in a musical sketch called "Our Sunny Southern Home," being several times encored for their excellent and agile dancing; and D. L. Morris, who acted in a very comical manner the title character in his own Dutch burlesque entitled "Richard No. 3, or the Teutonic Tyrant of Troy Hill." Nellie Palmer Kennedy, a newcomer, acted Catesby quite satisfactorily.

"JULIUS CÆSAR" was performed for the one hundredth consecutive time at Booth's Theatre on March 30, in the presence of an audience which filled the auditorium in every part, standing-room included. During the evening Messrs. Davenport, Bangs, Barrett, and Levick were summoned before the curtain, and each gentleman addressed the audience briefly. F. C. Bangs received a benefit on Wednesday afternoon, which was fairly attended. The one hundred and third and final performance of the tragedy took place on Saturday night, April 1. This week the theatre will be closed, and on April 10 "Henry V" will be revived, with the same scenery and cast, so far as the principal characters are concerned, as on its first representation at this theatre.

THE WESTON SISTERS—Flora and Jennie—sailed for England in the steamship Baltic April 1, to fulfill a series of professional engagements. They anticipate returning early in the coming Fall.

THE SAN FRANCISCO MINSTRELS made the following changes in their programme the past week: In the first-part, J. A. Barney sang "The Little Flower You Gave Me;" W. Raymond, "Father, Bring Home Your Money To-night;" and Carl Rudolph, "The Gray Hairs of My Mother." In the olio, Johnson and Powers gave a song-and-dance entitled "Temptation," and "The Funny Old Gals" and "Peek" were continued as attractive features. Business good.

HARRIGAN AND HART passed last Sunday in this city, visiting their friends.

PROF. MOREY, magician, arrived from Port of Spain, Trinidad, March 29, in the bark Golden Fleece.

THEODORE WACHTEL arrived in the city from San Francisco, Cal., March 28.

MANAGER J. H. HAVERLY was in town during the past week. He has recently returned from San Francisco, Cal., whither he has just sent Mara's Georgia Minstrels. He reports business with the various troupes now on the road under his management as being good, and states that he is about to enter into several fresh ventures.

THIS WEEK "PIQUE" enters upon the seventeenth of its successful career at the Fifth-avenue Theatre, and the public interest in it does not seem to flag. The average attendance the past week was excellent.

GEORGE JONES, the "Count Joannes," in a letter to *The Sun* respecting a testimonial benefit to be given him at the Academy of Music on April 24, intimates that he may possibly become the lessee of Niblo's Garden. If so, "what will he do with it?"

DAN NASH, who gave Irish songs and imitations, and Andy Collom, who impersonated Jenkins in "Love in a Tub," were the only fresh arrivals at the Parisian Varieties last week. In addition to these, the programme included "The Ladies' Centennial Levee" by a number of young ladies, attired in the costume of '76; Fred J. Mackley in comic songs; the Lawrence Sisters in a double-trapeze act; Horace Weston's performances on the banjo; Mons. Frederick's feats on the revolving globe; Signor Bartolli in a contortion act; songs by Harry Slate; "The March of the Revolution;" and a troupe of "Female Models" in living pictures.

FOR THE LAST WEEK of the variety season at the Olympic Theatre, Ed. Murray and Alice Ross and Conway and Kerrigan will be added to the company.

DEN THOMPSON, Leonora Bradley, and Effie Wild are billed for April 3 at the Globe Theatre.

WALTER AND LITTLE JACQUELINE BENN in "Katy the Hot-corn Girl" are the special attractions at Wood's Museum this week, and at the matinees the stock company is to appear in "The Lancashire Lass."

ESTELLA and the St. John Brothers are to be added to the forces at the Parisian Varieties this week.

THE CLAIRE SISTERS, the Long Brothers, Sam Devere, the Brahams, Crossley and Elder, Miss Whittingham and Master Newman, and the "Big Four" were the fresh arrivals at Tony Pastor's New Theatre the past week. The manager reaped a rich harvest in return for his liberality in giving his patrons so attractive a programme. The Claire Sisters displayed their accustomed grace and skill in their acrobatic and contortion feats; and later in the evening Miss Maggie, clad in a new and beautiful costume of white material, which liberally displayed her beauty of form and features, was seen in difficult performances upon the flying rings, suspended from the dome of the auditorium. The Long Brothers, who are quite short in stature, being children respectively aged 10 and 16 years, gave a miniature pugilistic glove-contest, displaying no little skill, and giving and taking some pretty severe hits with the best possible humor. The smaller boy was the favorite with the spectators, who cheered him vociferously every time he administered a knock-down blow to his big brother, which he succeeded in doing thrice when we were present. Sam Devere was accorded a hearty welcome, and his witticisms, most of which were fresh, evoked hearty peals of laughter. He also sang two new songs, one caricaturing the Ulster overcoat and the other "When You're Broke," to the tune of "Tommy, Make Room for your Uncle," both of which received emphatic endorsement of success. Later he acted quite humorously the character of Jim Trigger in "Discipline," being well supported by Bobby Newcomb as Hannah Gun and Frank Girard as Col. Bullet. Harry and Lizzie Braham performed for the first time here a new musical sketch, entitled "Flora and Robin," which, being of the neat and quiet order, proved an admirable foil for the more hilarious act of "The Dancing Quakers." Crossley and Elder won much applause by their able performances in Caledonian sports, consisting of leaping, jumping, vaulting with a pole, etc. Miss Whittingham was unable, through indisposition, to appear on Wednesday evening, when we were present, and Master Newman apologized for her absence, and sang a couple of ballads quite effectively. The "Big Four" gave a new quadruple song-and-dance, entitled "Hannah Jane, or the Darky's Wedding," which elicited uproarious applause, and they were several times recalled, when they repeated some of their more familiar acts, and concluded by giving a burlesque upon Nat. C. Goodwin's imitations, which proved entertaining. Besides these, Tony Pastor sang some of his freshest songs, and revived some of his oldest, which proved quite as attractive as the later ones. As usual, he was compelled to respond to numerous recalls. Bobby Newcomb gave songs-and-dances of his own composition; Jennie Morgan sang ballads; Gus Williams kept the audience well amused by his witticisms and Dutch songs; and the sketches of "Getting Ready for the Centennial," with C. Worley in a prominent character, and "The Dutch Servant," respectively opened and closed the entertainments.

MUSICAL NOTES.—At Chickering Hall, Von Bulow the pianist gave piano-recitals during the past week, Wednesday, March 29, being devoted to numbers from Schumann and Liszt, and the Thursday matinee, Chopin; Friday, Schubert and Liszt; and the Saturday matinee presented selections from nine of the most eminent composers for the piano. ......Dr. Austin Pearce gave an organ-concert at St. George's Church on Monday afternoon .....Sig. Farini's opera-concert at Steinway Hall on Monday evening was participated in by Mlle. Rosetti, Sig. Novelli, Messrs. A. Palmer, A. Windt, A. Bischoff, Henry Mollenhauer, Louis Berge, Sig. Fridori, Weinlich and Farini......A complimentary concert was given to Mrs. Adelina Motte at St. John's M. E. Church, Messrs. J. N. Pattison, Geo. Simpson, J. Lewenburg, and the beneficiary taking part, under the conductorship of F. F. Muller......Mrs. Gulager, Miss Lehman and Messrs. Wilkie, Wicks, Toulmin, and Schnecker with a large chorus, appeared at Chickering Hall on Tuesday evening, under the direction of Geo. W. Warren, in a concert for charitable purposes....The New York Choral Union and Gilmore's Band were performers at the promenade-concert at the Twenty-second Regiment Armory on Saturday night...The usual weekly organ-recital at the Church of the Holy Trinity on Wednesday afternoon presented Organist S. P. Warren and Miss Clara D. Stacy, soprano vocalist, as the excecutants......The Alabama Jubilee Singers gave a sacred concert at Wood's Museum on Sunday night......A series of concerts, to be given under the direction of the well-known opera-bouffe composer and conductor, M. Jacques Offenbach, will commence about May 11 at Gilmore's Garden, which is to be placed in its former condition as a Summer concert resort, under the management of Messrs. Shook & Palmer. M. Offenbach is to bring a small number of French musicians with him, and is under contract in this country with Mr. Maurice Grau...... P. S. Gilmore has been invited by the Centennial Commission to conduct the musical exercises on the Fourth of July at the Exposition, and they have engaged himself and band to give a series of concerts following opening day......The Women's Centennial Union announce a concert of more than ordinary attractiveness to come off at Chickering Hall on April 7. The Mendelssohn Glee Club, Miss Kellogg the prima-donna, and Richard Hoffman the pianist are to participate in the entertainment, which is deserving of generous support......Prof. Downing and his Ninth-regiment Band commence a season of concerts at Central Park Garden in May.

THE OLYMPIC THEATRE IS TO BE CLOSED during the week commencing April 10, in order that proper rehearsals, scenic and otherwise, may be had of the pantomime of "Humpty Dumpty," which is to be reproduced on April 17 in the same style of magnificence which characterized its original performance at this theatre, on March 10, 1868. Robert Frazer will be the clown, there will be a grand ballet, and Little Todd will give his remarkable acrobatic and equilibristic performances upon an elevated column. The fresh people at this theatre the past week were Harper and Stansill, who were seen in their effective one-legged songs-and-dances; Miss Ada Morgan, who sang "The Magnetic Waltz" and "Under the Arch in the Park;" Emmerson and Clarke, who achieved success in their sketch of "Making Love by Lightning;" and Little McDonald, who made a pronounced hit in her character songs. This little girl, hitherto announced as "Baby" McDonald, has increased considerably in stature since her last appearance here, and has greatly improved in her singing and acting. Adah Richmond, who reappeared after a brief absence, met with her accustomed favor in singing serio-comic songs. The programme was filled out with George and Frederic Carlo in an act entitled "Les Deux Comiques;" Mr. and Mrs. Brennan in duets; songs by Lela Adella; and the sketches of "The Mysterious Box," "Locked in Accidentally," "Blinks and Jinks," and "Engaging Talent," which introduced John Queen, Little Mac, William West, G. W. Reed, Master Martin, E. D. Gooding, W. B. Cahill, J. Gilbert, G. W. H. Griffin, and the Misses Julie Coventry, Pearl Thornton and Kitty Parker. Attendance but moderately good.

BROTHER ACTORS AT LOGGERHEADS.—On the occasion of the recent benefit given to E. L. Davenport at Booth's Theatre, a magnificent suit of armor, said to be valued at $500, was presented to him by a number of his personal friends; and upon that afternoon a deputy sheriff, after having failed to successfully garnishee the receipts of the box-office, having been told that there was no money there belonging to Mr. Davenport, attempted to gain access to the theatre, that he might attach the armor aforesaid, but was refused admission. It appears that, while Mr. Davenport was the ostensible manager of the Chestnut-street Theatre, in Philadelphia, some two years ago, Frederic Robinson was a member of his company, and the latter alleges that Mr. Davenport at that time became indebted to him in the sum of $500 for services rendered. On the day following the benefit, Mr. Robinson's lawyer appeared before Judge McAdam in the Marine Court, and, stating that Mr. Davenport, at the conclusion of his engagement at Booth's Theatre, intended to go to Philadelphia, and that he would remove the armor beyond the jurisdiction of the State courts, prayed that an injunction might be issued restraining Mr. Davenport from so removing the armor. That prayer was granted. A day or two afterwards Mr. Davenport's lawyer made a motion in the same court to show cause why said injunction should not be set aside, and Judge McAdam ruled that the injunction must be vacated, giving as his reasons: "The proofs show that the intended departure of the defendant from the State is to fulfill a professional engagement, and not for the purpose of defrauding the plaintiff." So Brutus will probably wear his armor in Philadelphia this week.

AT THE BOWERY THEATRE last week the programme included Mrs. W. G. Jones, a favorite actress with the habitues of this house, who reappeared after a long absence, and acted Caroline Gayton and Mr. Fip Gayton in the farce entitled "Catching an Heiress;" Ernest and Gerard Byne in the sketch called "The Four Cousins;" Miss Maggie Weston in male character songs, with rapid changes of costume; the Byne & Newton Combination, consisting of Ernest and Gerard Byne, Charles E. Newton, and the Misses Alice Everitt and Helen Thorne, who acted in Chas. E. Newton's sketch entitled "A Night of Horror;" a spectral farce called "Tricksy Nicksy," in which Prof. Tobin introduced numerous spectral illusions; and the farce of "State Secrets," acted by E. W. Marston, Fanny Denham, and others of the stock company. On Saturday evening Mrs. Jones acted in "The Fatal Brand," instead of "Catching an Heiress." Attendance light.

THE PHOITES and the Waite Sisters were the fresh appearances at the Globe Theatre on March 27. The Phoites, who reappeared after a brief absence, won liberal applause by their grotesque dancing and feats of contortion, fully confirming the good opinion we expressed of their merits on the occasion of their first appearance in this city. Hattie, Emma, and Nettie Waite performed quite creditably a musical sketch called "The Two Roses," their vocal efforts meeting with much favor. Immediately thereafter Hattie and Emma sang a character duet called "The Stars of the Ball," which was liberally applauded. John D. Griffin sang the most popular of his Irish songs; Bob Hart and Charley Benedict created much fun in a dialogue entitled "Ordinary Conversation;" Andy McKay gave songs-and-dances; Miss H. Mollenhauer and Little Julia Wilson vocalized; Barry, Benedict, McKee and Griffin were seen as "The Four Prophets;" the Zanfretta Pantomime Troupe performed "The Village Scamp;" and the sketches of "Rapid Transit" and "School" completed the bill. Business is steadily increasing.

AT THE CHATEAU MABILLE VARIETIES the company includes Mons. Ventini, H. J. Campbell, Howard and Sanford, Don Santiago Gibbonoise, Howard and Heyden, John Decker, N. Salsbury, Melinda Nagle, Belle Berry, Mlle. Lucille, the Walby Sisters, Carrie Lewis, Ada Freeman, and Lulu Mortimer.

F. S. CHANFRAU closed his engagement at Wood's Museum April 1, having performed throughout the week to good business in "Kit," which was supplemented on Friday evening and during the rest of the week with "The Terror of the Plains," in which T. W. Hanshew, a boy, who had acted in "The Tiger Hunter" at the customary matinees, assumed a prominent character.

"BRASS" is running smoothly at the Park Theatre, and the business during the past week averaged good. To-night the comedy enters upon the eighth week of its run, and on Tuesday, April 4, the occasion of its fiftieth consecutive representation, a souvenir programme is to be presented to the ladies in attendance.

SAMUEL COLVILLE and Louis Aldrich left the city on Friday evening, March 31, for Cincinnati, O.

SOPHIE MILES and Samuel Shorey are the stars at the Bowery Theatre, commencing April 3.

MR. AND MRS. W. J. FLORENCE are to act for sixteen weeks at Wallack's Theatre, this Summer, and possibly "The Mighty Dollar" may attain a run of another one hundred consecutive nights.

W. S. COOPER is to supply the ornate programmes to be given to visitors at the Park Theatre on April 4, the occasion of the fiftieth representation of "Brass."

AT THE TIVOLI THEATRE the chief attractions the past week included Annie Devere, Prof. Bushnell, Russell and Devere, Warren and Arlington, and Lulu Richmond. This week a new pantomime, called "Knick-Knacks," is to be produced, and Charles and Carrie Austin will be seen in their Zouave drill, and Victor Julian, the Milton Brothers, Greacon and Arlington, and Tommy Brooks will give their specialties.

MORITZ N. SILBERSTEIN, the advertising agent of the Tivoli Theatre, is to have a complimentary benefit on Tuesday evening, April 4, when the following performers have promised their voluntary assistance: James Messenger, cannon-ball performer; Morando, gymnast; W. Sanders, clog-dancer; Elviro, equilibristic trapeze performer; Smith and Fox, in old-plantation sketches; the Martinetti Children, in comic songs and dances; Prof. Schultz, facial artist; George Dunbar, plate-spinning; Miss Waldau, in operatic songs; and Eliza Tournour, in Spanish songs.

THE ORRIN BROTHERS telegraph to THE CLIPPER from London, Eng., that they will sail from Liverpool for this city on April 5.

F. S. CHANFRAU leaves the city to-night, April 3, for San Francisco, Cal., where he is to commence an engagement at the California Theatre 17.

"FERREOL" is now running quite smoothly at the Union-square Theatre, frequent repetition having toned down the asperities at first noticed. "Standing-room Only" was displayed in front of the vestibule on Saturday night, and the attendance was large during the week.

AT TONY PASTOR'S NEW THEATRE the newcomers this week are Harry Montague, Weslyn and Casey, W. Henry Rice, the Henri Family, J. W. McAndrews, Quilter and Goldrich, Blake and Edwards, Harry Clark, Billy Gray, Lillie Hall, Katie Edwards, Julia Blake, and Carrie Duncan.

ASHLEY AND SMITH, skaters, are to sail for England in steamship Wyoming April 4. They are under engagement to perform with Sam Hague's Minstrels.

AT THE PARK THEATRE the regular season of 1876-7 will begin early in September, and Manager Fulton announces that he is now prepared to receive applications for engagements.

DRAMATIC.

Managers, Agents, Doorkeepers, and Others

Are respectfully requested not to extend any courtesies or information to persons claiming to be correspondents of THE NEW YORK CLIPPER, unless they can exhibit a card of a YELLOW COLOR, with an engraving of THE CLIPPER BUILDING on one side, and on the other the names of the city, correspondent, etc., signed by the proprietor of the paper, with the stamp of the office, and date of March 1, 1876, affixed thereunto, each card running for six months. Every authorized correspondent is supplied with a card of the above description, and has no authority to use any other upon our behalf. Managers will save themselves from imposition by demanding an exhibition of said card, and refusing to accept any excuse whatever for its non-production. The card is not transferable; and, if it be presented by any person other than the one whose name it bears, managers and others will confer a favor if they will retain it and mail it to this office.

Persons applying for the position of correspondent are respectfully requested to consider SILENCE A NEGATIVE.

AT THE ST. CHARLES THEATRE, New Orleans, La., Kiralfys' "Around the World in Eighty Days," under the active management of Mr. E. Gerson, has proved a success, remarks our correspondent on March 28, adding: "It has entered its second week with unabated attendance. The cast embraces the entire stock of the theatre, and is very lengthy. The ballet, led by Mlle. Latourneur, and which forms one of the most attractive features of the piece, together with all the principal scenery, is entirely new here. Mlle. Latourneur is one of the most graceful and beautiful dancers seen in this city for many years, and has on each appearance been greeted with enthusiasm. An awkward and dangerous accident occurred at the matinee on Wednesday, 22, which may probably be traced directly to the carelessness of the property-man of the theatre. In the fourth act Fogg's servant (C. B. Hawkins) placed a pistol to the face of Fix (A. T. Boyd), demanding a large sum of money supposed to be wrongly in the latter's possession. The pistol furnished by the property-man was loaded as it should not have been, and probably from nervousness, and naturally supposing it to be empty, Mr. Boyd pulled the trigger, the charge taking effect principally in Mr. Boyd's left eye and face. Mr. Boyd staggered almost insensible from the stage, and it was for some time supposed that he would lose completely the sight of his eye. Those apprehensions have, fortunately, not been realized, and Mr. Boyd's recovery, without that serious loss, is now probable. The engagement of the Kiralfys will close April 2, and on the 3d the theatre will pass by lease into the hands of James Flynne, who will open it, (as already announced) as a first-class variety establishment.......At Bidwell's Academy of Music, Hernandez Foster closed March 25, having produced during the closing nights of his engagement a new play (here) entitled 'Robinson Crusoe.' The piece proved on the whole acceptable, and is generally of a higher order than 'Jack Harkaway,' which was given during the first nights of the engagement. On March 26 Lucille Western opened to a fine house, giving her excellent impersonation of Nancy Sykes. Her engagement will continue during the week..... At the Varieties Theatre, Mary Anderson closed her successful engagement on March 25. The young lady's talents have been greatly admired, and she has proved to the management one of the most profitable attractions of the season. The event of this engagement was her benefit, which took place on the 24th, and brought her before the public for the first time in 'Meg Merrilies.' Curiosity to see the young debutante in a role which has been created and rendered famous by one of the greatest of actresses, and sympathy with the efforts of one ambitious almost to audacity in assuming it, contributed largely, no doubt, to giving her one of the largest audiences ever seen in this theatre. The performance gave further remarkable evidence of the young lady's ability and genius. Flowers in profusion were showered upon her by her friends. Among the floral offerings was a beautiful basket, and among its flowers an envelope containing an impromptu purse of $500, presented to her by gentlemen of the Varieties and Boston Clubs of this city, who had admired her talent, and who wished to place in material shape the expression of that admiration. At the close of the last act she also received a magnificent golden and enameled badge, tastefully set with diamonds and rubies, from one of the oldest military organizations of the city. Seldom, indeed, in the annals of the stage, has youthful genius been so highly honored. Analytical criticism is hardly applicable to an event so completely outside the usual rules of dramatic affairs. Miss Anderson's impersonation, however, possessed intrinsic excellence, and could not be called an imitation of Miss Charlotte Cushman. She left 26 for her home in Louisville, where, after a few days' rest, it is probable she will accept an offer for re-engagement at De Bar's Opera-house, in St. Louis. On the 27th 'Ours' was brought out at the Varieties Theatre by the stock company, and will be followed by other standard comedies of a much higher order than those to which the efforts of the stock have heretofore been applied during the recess of star engagements."

MRS. S. A. NASH died suddenly in Brockville, Ont., at 4 o'clock Thursday morning, March 23. She was a member of the Ada Gray Combination, playing the first old-women. During the previous evening she had acted Mme. Duhamel in "Article 47," and while acting Seraphina Noodle in the farce of "Brother Bill and Me" was stricken with apoplexy, and never spoke from that time. She was removed to her hotel, and two physicians exerted their skill in vain to give her relief. Miss Gray and all the other members of the company did all in their power to alleviate her sufferings. Her remains were sent to Mrs. D. W. Smith, Catskill, N. Y., for interment. Mrs. Nash was quite well known in professional circles, and during the past few years had been connected with numerous traveling companies.

AT THE ACADEMY OF MUSIC, Montreal, Canada, "Rose Michel" has been given all the past week, and has drawn fairly; the play is elegantly mounted with new scenery, etc. Manager McDowell, with part of his company, is giving performances in Ottawa. Next week he will go to Quebec.

S. B. VILLA has been engaged for the Kiralfy's Centennial Theatre, Philadelphia, Pa., for the coming season.

"MARRIED IN HASTE" was presented at the Portland, Me., Museum four nights and two matinees of the past week to fair business, and was satisfactorily acted. Friday, Lizzie May Ulmer took her benefit to a crowded house, and so great was the demand for seats that the management kindly tendered her a second night (April 1). The following is the bill for both nights: "Faint Heart Never Won Fair Lady," "Seeing Curtis," gymnastic exercises by members of the Turnverein, and "Andy Blake." Besides several elegant floral tributes, at the close of the first piece she was called before the curtain and presented with a beautiful white dove, from whose beak depended a gold watch and chain, a present from her many friends in this city. "The Long Strike" is underlined for April 3; also, benefit of Frank Curtis 7. Isabella Preston has withdrawn from the company. Letter of April 1.

"PIQUE" was acted at the Opera-house, Albany, N. Y., by Daly's Traveling Company, before large audiences the entire past week. Jarrett & Palmer's "Henry V" Combination is to play April 3, 4, 5.

IMRE KIRALFY requests ladies and gentlemen of dramatic ability who may desire engagements for a Summer season at the Kiralfys' Centennial Theatre, Philadelphia, Pa., to address him as per card.

MISS HATTIE JOHNSON, an aspirant for dramatic honors, appeared at Wood's Museum, Chicago, Ill., throughout the past week in a round of legitimate characters, supported by Wm. McFarland. The engagement did not prove successful, nor did the lady answer the expectations of the public. The regular season closes to-night, March 31. Charles McManus leaves for Philadelphia. Charles Rogers assumes the stage-management. Charles Thornton is engaged at this theatre for the Summer season, which begins April 3......At McVicker's Theatre John E. Owens in "Our Boys" on Thursday, Friday, and Saturday nights and Saturday matinee in "The Victims" and "Solon Shingle." He has drawn fairly. Next (this) week "Leap Year" will be produced, with Fred B. Warde and Thomas Whiffin in the cast, in addition to stock. Advices of March 31.

"AROUND THE WORLD IN EIGHTY DAYS" retires from the Globe Theatre to-night, writes our Boston, Mass., correspondent on April 1, "after a very prosperous run. The live elephants have not appeared this week. On Monday the company return, to open in 'Married in Haste,' in which George Honey, John C. Cowper, H. S. Murdoch, J. W. Lanergan, Katharine Rogers and Miss Athena have the leading roles......... Next week, at the Boston Theatre, 'Uncle Tom's Cabin' is to be presented, Mrs. George C. Howard appearing as Topsy, Mr. Howard as St. Clair, and George Kunkel as Uncle Tom, this being his first appearance here. The Georgia Jubilee Singers will sing the incidental music, and Warren Griffin will appear with his banjo-solos. On the 10th 'Julius Cæsar' will be produced..........Oliver Doud Byron opens at the Howard Athenæum 3d in his latest drama, 'Rebel to the Core,' and Little Todd appears in his performances........At the Museum 'Paul Revere' continues to do a big business, and it is announced until further notice...... There is to be a new theatre in Boston, and it is now in process of erection on Washington street, in the rear of the Miller Piano Building, nearly opposite the Globe. Little is known as to the kind of theatre it is to be, and rumor is equally divided between Messrs. Shook & Palmer with a comedy theatre, and Messrs. Maffitt & Tyler with a variety establishment."

THE WALLACE SISTERS and their dramatic company have returned from thir Southern tour, and the ladies are now at their residence at Keyport, N. J.

MILTON NOBLES is announced to perform in Jersey City, N. J., April 10, Washington, D. C., 17, and can be communicated with at his permanent address, published in another column.

N. C. GOODWIN and Miss Minnie Palmer can be secured for next season for the production of plays, burlesque comedies, etc., by addressing as per card, in which they state that a play is now being written adapted to their particular style of performance.

A JUVENILE MAN is wanted at the Academy of Music, Montreal. See advertisement.

YANKEE LOCKE, while performing in Springfield, Mass., in "Ten Nights in a Barroom," during the drunken scene ruptured a blood-vessel in the leg, and was obliged to return immediately to his home, in Lowell, and cancel all his engagements ahead.

THE UNION-SQUARE COMEDY COMPANY are billed to give "Led Astray" at the Opera-house, Newark, N. J., April 6.

NELLIE BOYD, leading juveniles, publishes her address in our advertising department.

"INFLATION," a new play founded on "Petroleum V. Nasby's" letters on inflation, and written by Chas. Gayler, assisted by D. R. Locke ("Nasby"), received its first performance on any stage at the Buffalo (N. Y.) Academy of Music March 27, in the presence of a crowded auditorium—a notable departure from what has been considered an established rule in that city, that an untried play could not command a full house. Our correspondent, writing on March 30, remarks: "The principal character in the play was assumed by J. W. Jennings, who was specially engaged therefor, but as a matter of record the entire cast is appended:

Petroleum V. Nasby, ex-Postmaster and President of the Unlimited Trust and Confidence Co., J. W. Jennings
G. W. Bascom (who kept the "grocery," and had mortgages upon all the real estate for a dozen miles around, V. P. of the U. T. & C. Co.), B. G. Rogers
Old Pollock, who kept the village store, with a level head.......T. J. Hackett
Harry Pollock, his son, a young lawyer in love with Mary Bascom.......Mark Bates
Deacon Pogram, bald-headed, and therefore respectable, a director in the U. T. & C. Co...........E. Nugent
Col. Jem McPelters, one of the set that frequented the grocery, and one of the directors of the U. T. & C. Co.......J. F. Cross
Issaker Gavit, a companion of the deacon, and cashier of the U. T. & C. Co.......Fred W. Wren
Peter Pugsby, who kept the shoe-store, and who was a victim of the U. T. & C. Co.......Chas. B. Wells
Colonel Buckby, who lived by his wits, and pervaded the lobby.......C. D. Bainbridge
Raymond Bly, who was the victim of misplaced confidence in P. V. S., with a passion for paying speculations.......Frank Willard
Hannibal Tulip, a newly enfranchised "brudder" of the colored persuasion.......J. A. Barbarett
Peleg Peasley, Sam Goodlow, } Citizens of the X roads, { W. J. Dieffendorf, J. E. Warner
John, servant at the hotel, with an inquiring mind.......Geo. Russell
Mrs. Anastasia Lipsaive, a fascinating widow and a lady lobbyist of rare accomplishments, Miss Nellie Jones
Mary Bascom, G. W.'s daughter, educated, sensible, loving, and with no nonsense about her, Miss Mina Crolius
Sally Squash, a colored denizen of the X roads, Miss C. Morris

The play has five acts, and is dramatized closely to the Nasby letters, there being but one or two created characters introduced. The following is the story of the plot:

In the first act, at Bascom's store, are gathered Pynam, McPelters, Issaker Gavit, Buckby and Pugsby, imbibing, as the bills say, their 'morning sustenance.' Nasby joins them, and, having lost a wager in a local horserace, is invited to treat the crowd. Bascom's refusal to furnish the whiskey on credit inspires Nasby with the idea of a bank styled the Unlimited Trust and Confidence Co., and he broaches his plans for the same, which are eagerly adopted, and the curtain drops on their vision of untold wealth. The second act introduces the "power of the press," as the bank-notes are being printed and turned off by the bushel. The third act exhibits the corners in the height of financial prosperity. Everything is prospering except an unlooked-for occurrence. Bascom's grog-shop is running low for the needful, to remedy which Nasby proposes to get a bill before the Legislature of Kentucky, providing a gigantic appropriation for the Unlimited T. and C. Co. The fourth act exhibits him at Frankfort, Ky., a member of the Legislature, engaged with lobbyists, both male and female, in bringing the needed pressure to pass his 'questionable' bills. Here Nasby's star is at its height. Everything is progressing; but while he is engaged in giving a grand entertainment he receives the tidings of the Legislative committee's unfavorable report on all his schemes, and that he himself is debarred from his seat for fraud. At this he returns to the cross-roads, a sadder if not a wiser man. The fifth act opens with the arrival of Nasby. The news of the crash, however, has preceded him. The bank has gone up, and 'prosperity' has come down in the same haste that it went up. The people demand the redemption of their money, a crisis ensues, and Nasby flees to the woods. Pollock and his son Harry are entrusted with settling up the affairs of the U. T. and C. Co. Afterwards Nasby promises reformation, returns convinced of his failures, and settles down as clerk in the village store. The trials of Harry Pollock and Mary Bascom, who are in love, which form considerable by-play all through, are happily adjusted, and the curtain falls.

Such, briefly told, is the outline of a very exciting and interesting play, containing many amusing and strong situations, it being a play more of fun and satire than of sentiment. Not the least amusing episode in it is the laying of a corner-stone, in which are placed a bottle of whiskey and a $5-greenback, and the surreptitious, individual visits of Nasby, Gavitt, Bascom and the Deacon to recover it. The impersonation of Nasby by J. W. Jennings, an exacting role, was finely rendered, and too much praise cannot be awarded him for the faithful portrayal of the ex-postmaster. The character seems destined to become a second Col. Sellers. The rest of the cast was extremely well rendered; but the part of Deacon Pogram, as played by Jas. Nugent, deserves special mention. It was inimitable in tone, gesture and facial expression. Ben Rogers was also thoroughly at home in the role of Bascom. All the other male characters were satisfactorily performed, and each and every person in the cast apparently labored conscientiously to contribute to the success of the piece. The Misses Nellie Jones as Mrs. Anastasia Lipsaive and Mina Crolius as Mary Bascom deserve a word of praise for their respectively admirable portrayals of those characters. The authors were both present on the opening night, and the enthusiasm of the audience called them, together with Mr. Jennings, before the curtain at the end of the third act, when all three briefly addressed the audience. The play will run during the rest of the week, and thus far has attracted large audiences. It is understood that arrangements are progressing for bringing out the piece at the Park Theatre, New York. On April 3 Virginia Mitchell is to act in 'Pygmalion and Galatea' for a benefit. Considerable tendered support has been accepted. Charlotte Thompson is to appear 4, and fills out the rest of the week."

PRESENTATION TO MRS. CHANFRAU.—At the Varieties Theatre, New Orleans, La., at the conclusion of the second act of "Guy Mannering," on the evening of March 25, the presence of Mrs. Chanfrau was requested in the green-room of the theatre, where she found assembled the members of her company and the attaches of the theatre. Upon their behalf R. J. Browne addressed Mrs. Chanfrau, stating that they had learned that this was the anniversary of her birth, and that they desired to present her with a token of their respect and esteem for her as a lady and an actress, and begged that she would accept of a handsome and valuable pair of bracelets as souvenirs of the day, and with their kindest wishes for her future welfare and success. Mrs. Chanfrau, although taken completely by surprise, replied in an expressive and felicitous manner.

G. H. TYLER's permanent address is published in our business department.

SIMON'S COMEDY COMPANY began a brief season in Austin, Texas, March 27.

HELEN D'ESTE'S DRAMATIC COMPANY opened a week's season in Galveston, Texas, March 27.

HARRY RAINFORTH has accepted an engagement at the Kiralfy Brothers' new theatre in Philadelphia, Pa., for the coming Summer season.

"DEVOTION," Chas. Thornton's new centennial drama, is referred to in very complimentary manner by Manager Walters of the Opera-house, Milwaukee, Wis., in a card published in this issue, in which also W. M. Dell, agent, advertises open dates.

E. BARTRAM has been re-engaged at the Chestnut-street Theatre, Philadelphia, Pa., for next season.

THE NEW MEMBERS of McDowell's company, performing in the Academy of Music, Montreal, Canada, are Welsh Edwards, George B. Waldron, G. A. Mortimer, Lizzie Edwards, Kate Brevoort, and Annie Morton.

MISS BLANCHE DE BAR, leading lady, can be addressed as per card.

WILL. A. STILES, who advertises that he has had experience, desires an engagement as walking gent or responsible utility.

THE KIRALFY COMBINATION, under Manager John D. Mishler, will play in Allentown, Pa., April 17, Wilmington, Del., 18, 19, Columbia, Pa., 20, Williamsport 21, 22, Elmira, N. Y., 24, 25, Wilkesbarre, Pa., 26, Pottsville 27, 28, Norristown 29.

MISS ROSA RAND is to be leading lady at the Chestnut-street Theatre, Philadelphia, next season. The Misses Lillian Conway and May Davenport will also be added to the stock company.

MISS GEORGIE DREW, an estimable young lady and accomplished actress, has her annual benefit at the Arch-street Theatre, Philadelphia, on Saturday Evening, April 15, on which occasion "Pygmalion and Galatea," "A Regular Fix," and "Jonathan Bradford" will constitute the programme. Louis De Lange of Philadelphia will make his debut on the stage on this occasion as Hugh De Brass in "A Regular Fix."

MRS. E. L. DAVENPORT has been re-engaged for next season at the Walnut-street Theatre, Philadelphia. Miss May Davenport leaves the Walnut and goes to the Chestnut, and Miss Fanny Davenport stars with "Pique" at the Arch-street Theatre in August.

THE ALHAMBRA PALACE, on Broad street, below Locust, Philadelphia, is approaching completion, and will be opened on or about May 1 by the Kiralfy Brothers with the spectacular play of "A Trip to the Moon."

"JULIUS CÆSAR," with its original New York cast and appointments, will be presented at the Academy of Music, Philadelphia, for six nights and one matinee, commencing April 3.

THE FRENCH DRAMATIC COMPANY, late of the Lyceum Theatre, New York, appeared at the Eleventh-street Opera-house, Philadelphia, during the week ending April 1, producing "Nos Intimes," "La Dame Aux Camelias," "Le Gendre De M. Poirier," "Frou-Frou," "Le Demi-Monde," "Monsieur Alphonse" and "Le Homard." The attendance was but moderate. The company will close April 8.

HARRY S. MURDOCH commenced an engagement at the Arch-street Theatre, Philadelphia, March 27 in a comedy entitled "Nick." The plot is slight, treating of a young German (Nick) who saves a pretty girl from drowning, and finally wins her for his bride after foiling the machinations of a gambler, who is also in love with the young lady. Mr. Murdoch as Nick was fitted to a part to which he did full justice, and Miss Kate Williams, who supported him, was a charming representative of Helen Meredith. "Nick" attracted fair houses during the week's engagement.

MRS. D. P. BOWERS, supported by J. C. McCollom, commenced a week's engagement at the Walnut-street Theatre, Philadelphia, March 27 in "Marti." This was followed on March 31 by "Lady Audley's Secret." Attendance moderate.

A PRESENTATION to Mr. J. Sambrook of the Grand Opera-house Company, Toronto, Ont., took place on the evening of March 22 by various personal friends. The present consisted of a handsome illuminated address and a purse of $60. An oyster supper was also on the evening's programme. Mr. Sambrook was taken completely by surprise, the whole affair being worked on the quiet; he managed, however, to make a very intelligent reply. If the gentleman makes as many friends elsewhere as he has in Toronto, his future life will indeed be one of happiness. Letter of March 31.

GEORGE RIGNOLD in "Henry V" proved a success at Mrs. Morrison's Grand Opera-house, Toronto, Ont. C. B. Bishop as Pistol, F. Thorne as Fluellen, and Louise Dorel as the Princess Katharine, are to be commended for their admirable and natural acting. Marie Brabrook as Rumor possesses a pleasing voice, and is an excellent reader. The members of the Opera-house Company gave excellent support, especially C. L. Farwell as Exeter, J. R. Grismer as Jamey. The stock company play two weeks, commencing April 3......The Buffalo Bill and Texas Jack Combination, at the Royal Opera-house March 27, drew a very fair-sized audience. The piece—"Life on the Border"—possesses very little interest. Advices of March 31.

AT FOX'S AMERICAN THEATRE, Philadelphia, the attendance exhibited a decided improvement during the week ending April 1, the new faces being Frank A. Conly, Fostelle, Miss Kate Fisher, and Bob Butler. Conly appeared to highly please his audiences in his serio-comic vocalism, and Fostelle's burlesque sketches were favorably received. The equestrian drama of "Dick Turpin's Ride to York" brought a lengthy and capital programme to a close, Miss Kate Fisher and her trained horse Wonder being seen to advantage therein, Bob Butler being highly amusing as Titus Tyrconnel. Miss Fisher closed her engagement here on the 1st of April. Lillie Wilkinson has been re-engaged, opening April 3 in the drama of "Little Sunshine."

THORNE'S COMEDY COMPANY appeared last week in Fredericktown, Mo., and opens in Charleston April 3 for one week, Popular Bluffs 10, one week, Piedmont 17, one week. Harry Mack is requested to telegraph his address.

CHAS. H. DAY, business-manager, advance agent or press agent, whose address find in another column, can be engaged.

DRAMATIC AFFAIRS in Cincinnati, O., March 31 are sent as appended by our correspondent: "At Wood's Theatre Edwin Booth began an engagement of nine nights and a matinee, opening in 'Hamlet.' The portrayal was rather a disappointment. Mr. Booth seemed lacking in his usual voice, power and energy. In several portions of the tragedy he had materially changed his business since his last visit, and not for the better. As Richard II on Tuesday evening he figured to better advantage, and was more cordially received. The repertoire for the remainder of the week was 'King Lear,' Wednesday; 'Othello,' Thursday; 'Richelieu,' Friday; 'Lady of Lyons,' Saturday matinee; and 'Merchant of Venice,' evening. The houses each evening have been full, notwithstanding an increase in the price of admission. The support has included B. Macauley, Frank Bosworth, Harry Eytinge and Nellie Cummins, in addition to the regular company, and has generally been admirable, R. F. Russell, B. R. Graham, Russell Soggs, H. C. Barton, J. Mackay, Jennie McClellan and Mollie Maeder deserving particular notice. Mr. Booth will remain three nights of next (this) week. Baker and Farron will remain and complete the week...... At the Grand Opera-house the Richings-Bernard English-opera Company opened on Monday in 'Letty,' the house being crowded and the audience well pleased. 'Letty' was repeated Tuesday, Wednesday and Friday, 'Le Brasseur' was given Thursday and Saturday afternoon, and 'Rose of Tyrol' Saturday evening. Tuesday, Wednesday, Thursday and Friday afternoons matinees were given by the stock company at reduced rates of admission, which attracted large houses. 'Led Astray,' 'Marble Heart,' 'Romeo and Juliet' and 'Lady of Lyons' were the pieces given, Mr. Roche making his last appearances as a member of the company therein. Messrs. Roche, Southard, Mead and Vance, Misses De Forrest and Lee have engaged for the Summer season at St. John's, N. B. Joe Dowling of the Opera-house company has been engaged to play Captain McMorris and Bates in 'Henry V' at Booth's Theatre on the 10th. 'Julius Cæsar,' with Roberts, Aldrich and Fitzgerald in the three leading roles, new costumes and a strong corps of auxiliaries, will be brought out April 3, and probably be run two weeks."

MAY HOWARD commenced an engagement at the Pittsburg, Pa., Opera-house on March 27, appearing as Camille. Our correspondent says: "The attendance was limited. Miss Howard's characterization was well received. The lady has a handsome, expressive face, attractive stage presence, reads moderately well, and on this occasion her acting was marked with an earnestness and fervency that obtained for her generous applause and recalls before the curtain. J. N. Gotthold's Armand Duval was a meritorious performance, and was received with approbation. As Count de Varville H. A. Ellis was a trifle too heavy. J. F. Dean as Mons. Duval and W. F. Owen as Gaston were satisfactory and commendable impersonations, and the other characters were carefully acted by H. N. Wilson, Mrs. S. A. Baker, Alice Hastings, Charline Weidman, Alfa Perry, etc. 'The New Magdalen' was presented on the 28th to a somewhat improved attendance, Miss Howard playing the role of Mercy Merrick in a very effective manner. The same play was announced for repetition on the 29th; but, Miss Howard having been taken suddenly ill in the evening of that day, 'The Romance of a Poor Young Man' was substituted, the stock company acting the characters. Miss Howard's condition was only slightly improved on the 30th, and J. N. Gotthold's new play of 'The Victor of Rhe' was produced on that date, and repeated every night during the rest of the week, and at Saturday's matinee. Miss Howard is lying at the Monongahela House, this city, and it is announced that her physician considers that it will be several weeks before she can with safety resume her professional duties. Emma Waller opens April 3."

FRANK E. AIKEN recently produced "Bert, or Ocean to Ocean," at St. Paul, Minn., and the press of that city speaks very highly of the drama and Mr. Aiken's acting. Extracts are published in our business department.

BAKER AND FARRON began an engagement of five nights and one matinee at the Opera-house, Columbus, O., March 28, in "Heinrich and Hettie," opening to large business, which ruled good throughout the week. They appear in Louisville, Ky., April 3, 4, 5, Cincinnati, O., 6 7, 8, thence to Salt Lake City, where they open April 17, for one week, and on May 1 they begin a four weeks' engagement at Maguire's New Theatre, San Francisco. T. J. Herndon, their manager, leaves for Salt Lake City April 1.

THE MCKEE RANKIN COMBINATION commenced an engagement at Col. Wood's Museum, Philadelphia, March 27 in the "Duke's Motto." Although suffering from a severe cold, Mr. Rankin gave a vigorous and natural portraiture of the part of Henri de Lagardere, and was frequently greeted with enthusiastic applause. The cast was generally well sustained, Kitty Blanchard as Blanche De Nevers; E. F. Thorne as Duke Gonzagues, and Chas. H. Morton as Carrickfergus being most deserving of mention. "School" was presented at the matinees. During the second week "Led Astray" will constitute the programme each evening, with "Blackeyed Susan" and "Regular Fix" at the matinees.

TONY PASTOR'S TROUPE inaugurate their traveling season at the Arch-street Theatre, Philadelphia, April 3. The company includes Lurline and Watson, Gus Williams, Harry Kernell, Lester, Allen, Smith and Waldron, Miss Jennie Morgan, Miss Marie Whittingham and Mast. Newman, Harry and Lizzie Braham, Crossley and Elder, Karl Lind, Baby Bindley, Charles Worley, Frank Girard, and, last but not least, Tony Pastor himself.

FURBISH'S FIFTH-AVENUE COMPANY will commence a short season at the Walnut-street Theatre, Philadelphia, April 17, in "The Two Orphans."

"A ROMANCE OF A POOR YOUNG MAN" attracted good audiences at the Chestnut-street Theatre, Philadelphia, during the past week.

LARGE AUDIENCES have assembled at the Opera-house, St. Louis, Mo., to see Lotta play her farewell engagement. The week opened with "Little Nell and the Marchioness," which received two presentations, and was followed March 29 by "The Little Detective." "Zip" was to be presented the remaining two nights of the week, and also at the Saturday matinee. Lotta is ably supported by E. A. Locke and the regular company of the Opera-house. "Musette" is underlined for next week. Edwin Adams commenced an engagement at the Olympic on 27, but he has done a light business. "Clancarty" was put upon the stage in first-class style, and acted in an excellent manner. Miss Lillie as Lady Clancarty did some of the strongest acting she has done this season. The success of the play is due to her as much as it is to the star. Miss Frankie McClellan found a nice part in Lady Betty Noel, and was very satisfactory. To-night Mr. Adams takes a farewell benefit, tendered him by his friends, when the English comedy of "Extremes" will be presented, under the name of "Men of Our Day." This morning Capt. Chas. Warren received a telegram from John McCullough, in San Francisco, Cal., asking him to buy one ticket for Mr. Adams' benefit for $500, and to draw on him for the amount. Hy. Paddock has also made a similar request. Mr. Adams plays his next engagement in San Francisco, Cal., prior to his departure for Australia. John E. Owens begins April 2. Miss Lillie leaves April 2 for her home, in Boston, Mass. Her place as leading lady will be filled by Miss Mary Myers. Manager Chas. Spalding received the Democratic nomination for Alderman of the Fifth Ward on March 25. Haverly's Minstrels, who were playing at the Olympic at the time, called on the successful candidate, and serenaded him, after which the usual speech-making was indulged in, and many a bottle of wine drunk to his success......Pat. Short's benefit, on March 25, was one of the largest of the season. Many turned away, unable to gain admission. Haverly's Minstrels, aided by several volunteers from the Comique, gave a performance, which was greatly enjoyed by the audience. Letter dated March 31.

MR. AND MRS. W. J. FLORENCE closed their engagement at the National Theatre, Washington, D. C., April 1. The attendance during the week was fair. They appear in Baltimore April 3, and thence to Brooklyn 10. The Titiens Opera Troupe will occupy the National April 3, 4, 5, 6, Carncross & Dixey's Minstrels 7, 8, to be followed 10 by E. A. Sothern.......Frank Mayo and company occupied Ford's Opera-house during the week, appearing in "Davy Crockett" to moderate attendance. The parts were all in good hands, and the play nicely mounted. Mr. Mayo appears in Troy, N. Y., April 3 for one week......The Kernan Brothers will occupy the Opera-house 3 with a variety company and a series of tableaux of living statues.......Tony Pastor and company will appear April 10.

FURBISH'S FIFTH-AVENUE COMBINATION opened at the Euclid-avenue Opera-house, Cleveland, O., March 27, in "The Two Orphans." The attendance on the first and second nights was only fair, but afterwards increased nightly. The drama was handsomely mounted, and the entire cast acceptably filled. They remain another week, closing their engagement there April 8.

J. F. BREYER'S COMPANY, with Nellie Boyd as the attraction, open a new Opera-house in Washington, Ill., April 6, and are to play there five nights, thence to Eureka and Streator.

GEO. W. REED, leading man, character, burlesque actor, etc., will conclude his engagement of two years at the Olympic Theatre, this city, on April 8, and will then be at liberty to negotiate for a position.

A FULL DRAMATIC COMPANY is wanted by James Taylor, to produce "The Two Orphans" during a Summer season. He also advertises for a Dutch comedian, song-and-dance performer, etc.

AT THE BROOKLYN, N. Y., THEATRE, H. J. Montague has played a remunerative engagement of seven performances during the week ending April 1. "False Shame" constituted the bill on Monday, Tuesday and Wednesday, the cast in the main being the same as when this play was given during Mr. Montague's previous engagement there, in January. On Thursday evening "Tears, Idle Tears!" and "Partners for Life" were given. The last play was not so satisfactorily interpreted as were those that preceded it, Marie Gordon not appearing to her usual advantage as Fanny Smith, and E. Lamb as Muggles not being up to his customary standard of excellence; Mrs. Farren, Miss Priscella Mervyn, H. B. Phillips, Mr. Horace Mervyn and Eben Plympton's Ernest, particularly the last-mentioned gentlemen, being seen to excellent advantage. On Saturday, in consequence of a severe attack of neuralgia of the face, Mr. Montague was barely able to appear, and in the evening "Partners for Life" only was played. This week "Ferreol" will be produced.

JOHN DILLON acted during the past week in the Opera-house, Indianapolis, Ind. He is billed in Burlington, Ia., April 6, Monmouth 7, Keokuk 8, Ottumwa 10, 11, Oscaloosa 12, Des Moines 13, 14, 15. Charles Melville is his business-manager.

MISS ROSE EYTINGE, supported by the Union-square Theatre Company, under the management of James W. Collier, are reported as having done a good business with "Rose Michel" during the past week in the New England circuit. They are to perform in Providence, R. I., April 3, 4, 5, Worcester, Mass., 6, Springfield 7, Albany, N. Y., 8.

MISS LILLIE ELDRIDGE and a company, under the management of Augustus Pitou, are to dedicate a new Opera-house in Stamford, Ct., April 4, performing "The Two Orphans."

MANAGER WILLIAM STUART of the Park Theatre, New York, witnessed the performance of "Inflation," the new drama by Charles Gayler and D. R. Locke, at the Academy of Music, Buffalo, on April 1.

THE BELLA GOLDEN COMBINATION appeared in Shelbyville, Ind., the past week. Andrew Mallon left, and J. Ray McCann and Rudolph Strong joined the company there. This week the company is to open in Connersville.

THE FAY TEMPLETON STAR ALLIANCE performed in Vicksburg, Miss., March 30, 31, April 1.

THE GRIMALDI ADAMS "HUMPTY DUMPTY" TROUPE was in Fort Wayne, Ind., March 28, Peoria, Ill., 31.

"INFLATION," the new drama by Charles Gayler and D. R. Locke, is to be produced in Rochester, N. Y., April 3.

THE THEATRE ROYAL, MONTREAL, will re-open April 17 for the Spring season under management of W. H. Whitenect.

ALBERT W. AIKEN's new play of "The Molly Maguires," the star-role in which will be sustained by G. C. Charles, will soon be ready for production. Col. T. Allston Brown, their agent, is ready to arrange with managers for dates.

LEE HAVEN advertises that he would like to hear from a Pantaloon for comic and trick pantomime.

SPECULATION IN TICKETS.—We cut from a daily newspaper the following:

The Maryland House of Representatives has passed a bill regulating the sale of seats in theatres, concert halls, and other places of public amusement. It provides that proprietors or lessees of such places shall not mark any seats as sold, taken, or reserved, unless they shall have been actually sold or reserved not more than one hour before the beginning of each performance. The penalty is from one to five dollars for every seat illegally sold, one-half to go to the informer, and the other half to the Comptroller for the school fund.

If the above is a correct report of the law, it will readily be seen that any person is prohibited from buying a reserved seat at any time earlier than one hour before the beginning of the performance. As the doors at all theatres are usually opened one hour before the entertainments commence, the person who desires to purchase a reserved seat will have to struggle with the crowd to get to the box-office. The reason why an extra charge is made for reserved seats, and why they are sold in advance, is solely to enable purchasers to avoid precisely this inconvenience. Instead of checking speculation, it will aid ticket speculators in the following way: They can place a crowd of their stool-pigeons at the doors, and the moment they are opened they can rush to the box-office and buy up as many of the choice seats as they wish, and retail them on the sidewalks at their leisure. As they have been purchased within the hour, the speculator is virtually protected; and he can give evidence in behalf of any person who may be arrested for the violation of this law, that the tickets were purchased within the time named. In cases where there is a great demand for seats, the manager can sell all the seats in the auditorium to speculators at ten minutes past seven, open his doors at quarter past that hour, and not infringe the law.

OUR BALTIMORE, MD., correspondent wrote on April 2 concerning amusements in that city as follows: "At Ford's Grand Opera-house Mrs. Emma Waller has been drawing moderate-sized audiences. She opened March 27 in 'Guy Mannering,' giving Meg Merrilies with all the force that makes the character so terrible when cloaked in artistic weirdness. The play was repeated on Tuesday, and on Wednesday and Thursday 'Macbeth' was substituted. 'The Duchess of Malfi' was performed on Friday and Saturday nights, 'Guy Mannering' filling the matinee. During the week she was admirably supported by Frederick B. Warde and James Harrison, the latter an old Baltimore actor who made his first appearance here in ten years. George Stretton, Harry Pearson, J. W. Hague, J. Armstrong, Charles Herbert, W. A. Paul, Harry Hotto, Miss Ada Gilman, Mrs. Jane Germon, Miss Emma Pierce, Miss Emma Stockman, Miss Lydia Denier and others of the regular company. On Tuesday evening, Charles Herbert, playing Dick Hatteraick, was badly injured in the hand by his pistol hanging fire. April 3 E. A. Sothern is to appear in 'Our American Cousin.'...... At the Academy of Music Mr. and Mrs. W. J. Florence open on the same date in 'The Mighty Dollar,' their company including John Blaisdell, Edwin Price, George Howard, Florence Noble, Georgie Drew, Josephine Baker and Mary Barr....... At the Holiday-street Theatre the attraction has been the Frank Frayne Combination in 'Si Slocum.' The cast has included Georgie Dickson, Kate Newton, Miss Gonzales, Miss Waldron, Messrs. J. H. Rowe, J. A. Anderson, Joe Banks, C. E. Sturges, J. E. Riebert, W. E. Burton, and J. Atwell. April 3 Harold Fosberg opens in 'The Forty Thieves.'......Edwin Booth has consented to give a performance at the Grand Opera-house, at the close of the season, in aid of the Ladies' Centennial Committee's Fund."

THE ACADEMY OF MUSIC, Buffalo, N. Y., can be rented or secured on sharing terms by first-class attractions from May to September, and the proprietors, Messrs. Meech Bros., through our business department, request stock artists applying for engagements next season to accept silence as a respectful negative.

A FULL DRAMATIC COMPANY is wanted by Spencer Pritchard, whose address find in another column. Mr. Pritchard also requests Frank Montford to send his address.

"MADAME CAVERLET," a drama now being performed at the Vaudeville Theatre, Paris, France, has been translated and adapted for the American stage by a member of the New York press, who offers copies of the play for sale. See W. H. Rideing's card.

HARRIGAN & HART'S COMBINATION did an excellent business at the Griswold Opera-house, Troy, N. Y., March 31 and April 1. The dramatic vehicle, "The Doyle Brothers," still serves as the pleasant medium of introducing the stars in their peculiar protean characterizations, but most of such features were entirely new. Harrigan's "I've Lived till Centennial Day," Hart's "Parley Vous Francais" and "The Broadway Statuettes," and "The Bradies" by both, are the newest spice of the piece. The boys in their new song-and-drill "Ginger Blues" are more clever than ever. This eclipses even the "Skidmore Guards." The boys are to have a new uniform of West Point cadet gray, with green facings, constructed by Gross of this city. The route ahead is Saratoga 3, Whitehall 4, Fort Edward 5, Schenectady 6, Albany 7, 8, Poughkeepsie 10, Newburg 11, Paterson, N. J., 12. Mrs. Mart Hanley—Marietta Ravel—and child ran up to Troy to visit her husband—their first meeting in seven months......Frank Mayo fills the week ending 8......The benefit accorded Goss and Fox, Troy boys, with the Bryant's, is arranged to occur on the visit of that troupe to Troy 10. Letter of April 2.

JOS. WHEELOCK, leading business, remains at the Portland (Me.) Museum until June 1.

OUR CALIFORNIA LETTER, dated San Francisco, March 26, is as appended:

From all appearances theatrical business will be overdone in this city during the coming Spring and Summer. There is a struggle now amongst the managers for public favors, and it will be increased when adventurous spirits from the East, whose faces are already turned toward "these yellow sands," enter upon the field. At the present time the California Theatre, Wade's Opera-house, Baldwin's Academy of Music, the Opera-house and Maguire's Theatre, comprising five houses recognized by society as pleasure resorts, and the Bella Union, the Palace Theatre, and other places of less reputation, which, however, attract considerable attention, are open nightly. Next week a mammoth circus will be tented for a season on Market and McAllister streets by Montgomery Queen, and preparations are being made for the early reception of Gilmore's Band at the Pavilion, which will accommodate from 10,000 to 15,000 people. Such an array of attractions as the above places will together present is not warranted by the local population. Last week money was lost by some of the managers, and more will be sunk as the present campaign progresses. The triangular fight between the California, Wade's and the Academy of Music for supremacy in the drama will be persistent, and is already engrossing the interest of the theatrical lounger. The California, in bringing up its reserves, will push to the front McCullough in Roman characters, Frank Chanfrau, Barrett in "Henry V," Mrs. John Drew in comedy, and Edwin Booth. With the exception of an engagement with Mrs. Oates, the future operations of the Academy of Music are not known; but Wade's will engage in dramatic spectacle, the principal of which will be a splendid production of "Monte Cristo," with a ballet, and with Charles Fechter as Edmond Dantes......The business at the California Theatre during the past week, excepting on March 23, the night of W. A. Mestayer's benefit, was very moderate. The attraction was Boucicault's drama of "Formosa," which was revived for the first time in something over five years. Upon its former production Lawrence Barrett played the Earl of Eden, and the cast contained the names of Sedley Smith, John T. Raymond, Emelie Melville, and Miss M. E. Gordon, all of whom are absent. Their places were filled last week by Alice Harrison, Walter Leman, Robert Pateman, Ellie Wilton and Bella Pateman; whilst Mestayer, who was the former Tom Burroughs, relinquished it to T. W. Keene for Bob Sanders, and Henry Edwards, John Wilson, Stephen Leach and Mrs. Judah were seen in their old parts. The acting for the most part was quite good, and the scenic dress of the piece was appropriate and beautiful. Mr. Mestayer, who was greeted by a crowded audience at his benefit, presented on that occasion a new drama written by himself, entitled "Bracken Hollow," and the sketch of "The Hoodlum." The drama, which is full of incident and situation, has for its motives love and revenge, and turns upon the efforts of a young woman to establish her identity and claim to a titled family. It met with distinct approval from the audience. Miss Pateman, who acted the principal character, has purchased it from Mr. Mestayer, and, after curtailing and revising it, will probably find the drama a useful addition to the repertoire which she is forming for starring purposes. On the 27th "Virginius," mounted with new scenery by Mr. Porter, will be produced and acted until further notice, with John McCullough in the title-character. The cast will be strong, including Barton Hill as Icilius, T. W. Keene as Appius Claudius, Henry Edwards as Dentatus, Nelson Decker as Lucius, and Miss Pateman as Virginia...... Barry Sullivan's personations at the Academy of Music during the past week were Macbeth, Beverly in "The Gamester," and "Richelieu." Every new assumption he makes, it is heard from some quarter that the portrayal is the best of the character the California stage has seen. This refrain has become monotonous. Listening to it seriously would provoke a spirit of criticism which would unravel his personation of Macbeth, for instance, to shreds. Mr. Sullivan is too good an actor to play a character in the tragic range badly. His thought, elocution and personal accomplishments would dignify anything he attempted. To feel admiration for some positive quality which might be displayed in a character at variance, in many respects, with his acquired style is reasonable. So in Macbeth his talents are to be admired upon some grounds, and the personation, indeed, is to be respectfully accepted for giving one aspect of the character. But that is not enough for the panegyrists; they clothe his Macbeth with mythical beauties, which exist only in imagination. The audiences decreased in numbers upon the repetitions of "Macbeth;" but instantly improved upon the production of "The Gamester," in which Mr. Sullivan won a signal triumph. His acting as Beverly was masterly and graphic, and in the fourth and fifth acts particularly sincere admiration followed the noble use to which he put his highly trained powers. The old tragedy was very respectably acted altogether. The spirit of intelligence shone through Mr. Cathcart's stagy personation of Stukely, and there was merit to Jas. O'Neill's Lawson, A. D. Billings' Jarvis, Louis James' Bates, E. J. Buckley's Dawson, and Miss Emily Baker's Charlotte. During the coming week Mr. Sullivan will appear as Lear, Othello, Shylock, Don Felix, and Sir Giles Overreach........The Oates Troupe sang in "La Jolie Parfumeuse" last week, instead of "L'Œil Creve," as was expected. The latter opera is to be sung this week. Mrs. Oates has entered into a copartnership with Thomas Maguire, dismissed J. W. Allinson (her agent, who has been in England upon business for the troupe), and relinquished the idea of going to Australia. When Sullivan retires from the Academy of Music, the opera troupe will remove there from Maguire's Theatre..... No change has occurred in the minstrel company at the Opera-house. Pat Rooney is the principal attraction still, and draws paying houses. Fayette Welch makes his reappearance March 27......Joe Murphy has been doing a light business at Wade's Opera-house with Marsden's new Irish play of "Kerry Gow Dhuv." The piece is trite, and turns upon the arrest of the hero for making pikes for the rebels. The sensations of the piece are the shoeing of a horse on the stage by Mr. Murphy, and the flight of carrier pigeons bringing intelligence of a race. On March 27 "Ixion" will be produced, with new scenery by Wilkins, a ballet including Luke and Adriana, and a cast introducing the Worrell Sisters. Wachtel left for the East on March 21 with $18,000, as the fruit of his engagement at Wade's Opera-house......John McCullough and Matt Canning arrived in this city last night......Mrs. Scott-Siddons, Joe Murphy and Mr. Allinson, the agent of Lazar, sail for Australia on March 29.

OUR DETROIT, MICH., correspondent reports amusements as appended under date of April 1:

At the Grand Opera-house, March 27, Effie Ellsler and a company opened in "Clouds" to a thin house. This play was repeated 28 with no better success, followed on 29 by "Romeo and Juliet," sharing the same fate. "Angele" was acted 30, for the first time on any stage, it being an adaptation from the French by E. D. Price, local editor of *The Post*. It is a play of to-day, the scene being laid near Paris, the first act introducing us to the happy home of Angele. Adrian, her husband, is absent in Paris for the purpose of placing his new play on the stage, and returns with a guest, Camille, an actress with whom he has become infatuated, and who returns his love secretly. Mons. Cordier (Angele's father) suspects from the first their intrigue, and keeps a close watch. A letter half finished by Adrian desiring a meeting with Camille is found by his child Julie, who shows it to Angele, thus convincing her of her husband's faithlessness. The meeting takes place, but is interrupted by both Angele and her father, Adrian repenting and promising to be true to his wife. After a year's happiness, suddenly Camille appears, having fled from her home, claiming as her only protector Adrian. Victor, her husband, finally traces her to this house, and demands of Adrian that she be given up to him. She escapes to a friend of Adrian's through his influence, but, remorse overcoming her, she poisons herself. Victor is about to proceed criminally against the destroyer of his happiness, but is persuaded by Cordier, for the sake of the child and her mother, to desist upon the condition that Adrian leaves France forever. Just as he is about to sign, a message is brought of his wife's suicide. He then accepts the oft-repeated challenge of Adrian to fight, and before any interference can be had he wounds his adversary, who reels into his drawing-room, expiring in the presence of his wife and family. The play was very handsomely mounted. For a first night everything went very well. Miss Ellsler as Angele displayed much taste in her wardrobe. Her conception of the loving but broken-hearted wife was extremely natural. Camille, by Henrietta Vaders, was fairly portrayed, her dressing of the character not being in good taste. M. J. Pendleton as Adrian has given much study and played well. Mr. H. Meredith as Mons. Cordier was excellent. The most finished piece of acting, however, was that of Joseph E. Whiting as Victor. The rest of the characters introduced help to fill up, but are of no importance, the weak part of the play being the forced comedy it contains. It will keep the boards the rest of the week, the company appearing in "The Tale of Enchantment" for the week beginning the 3d, Shapple & Weiney's Ballet being engaged. For record we append the full cast of "Angele:" Madame An-

gele Montaignac, Effie E. Ellsler: Mons. Adrian Montaignac, M. J. Pendleton; Mons. Cordier, H. Meredith; Julia, her child, Little Genevieve; Madame Camille Alleaume, Miss Henrietta Vaders; Mons. Victor Alleaume, Jos. B. Whiting; Baron Cambrion, J. B. Curran; Hiliare, R. E. Graham; Vivienne, Miss Nellie Whiting; the Prefect, J. S. Haworth; Gaspard, John Rickaby.

FROM PROVIDENCE, R. I., our correspondent wrote on April 2 as follows:

"Our Heroes," a new Centennial drama by Mrs. Ettie Henderson, was produced for the first time on any stage at the Opera-house, March 27, and was continued throughout the week to good houses. Like most pieces of this class, the scenes are laid during the late war, and more depends upon the spectacular effects and picturesque tableaux than any detailed plot. There is a simple love-story running through the four acts, to which a variety of incidents are attached, including an illustrated dream, plantation songs-and-dances, an awkward squad, military drill, scene of a camp at night, and the introduction of twenty well-painted, patriotic pictures. Among these are represented the following subjects: Signing of the Declaration of Independence, Washington Crossing the Delaware, Massacre of Wyoming, Washington at Valley Forge, the Battle of Gettysburg, the Storming of Fort Sumter, and the Battle of Bull Run. The scenic effects were all good, the tableaux wel' arranged, and the acting, in general, commendable. The audiences were very enthusiastic. The complete cast was as follows: Edward Carroll, W. H. Power; Everett St. Clair, Walter Treville; Francis Germain, C. A. Stedman; Allison Germain, H. B. Norman; Jupiter Jefferson, Harry Harwood; Abe Bristow, a negro, Mr. Smith; Sergeant, S. E. Springer; Father Time, John Walsh; Corporal, H. L. Reid; Officer, Mr. Jordan; Soldier, Mr. Williams; Florence Germain, Ida Savory; Jesse Parker, Josie Bailey; Edith Carroll, Ada Dow; Mrs. Germain, Miss H. Willis; Spirit of Morning, Nannie Egberts; Spirit of Night, Mrs. M. A. Pennoyer; Constitution, John Walsh; Discontent, C. La Forrest; Liberty, Miss Shaw; Justice, Miss Schultz; Peace, Miss Waterman......The Kiralfy Troupe in "Around the World" April 6 for twelve performances. The regular season will close May 1.

MUSICAL.

DEATH OF THE "BLACK SWAN."—Miss Elizabeth Taylor Greenfield, better known as the "Black Swan," died at her residence, in Philadelphia, on the morning of March 31. She was born a slave in Natchez, Miss., sixty-eight years ago, her father having been a full African and her mother a half-breed. While still an infant, her mistress, Mrs. Elizabeth Greenfield, came to Philadelphia, and joined the Society of Friends, freeing her slaves. Miss Greenfield, who was an especial favorite with her mistress, refused to be separated from her, and was given a liberal and artistic education. She gave early evidence of remarkable ability as a singer, and, after surmounting many obstacles, was acknowledged among her people a queen of song. After the death of her mistress, who left her a substantial legacy, a Miss Price became her musical instructor, and under her supervision the "Black Swan" made rapid progress. The first occasion on which she sang in public was before the Buffalo Musical Association, and she afterwards appeared in concerts in the principal cities of this country and of England. For some time previous to her death she lived in retirement in Philadelphia, rarely appearing in public, save at concerts for the benefit of charities. She was an earnest and devout attendant at Shiloh Baptist Church, Philadelphia, where, by her unassuming manners and excellent qualities of mind and heart, she won many warm friends.

MEYERBEER'S GRAND SPECTACULAR OPERA, "The Star of the North," will be produced at the Academy of Music, Philadelphia, on the 18th of April by the Kellogg English-opera Company, under the direction of C. D. Hess.

THEODORE THOMAS' last concert this season at the Academy of Music, Philadelphia, will be given on the 11th of April, when, in addition to his orchestra, will appear the Cecilian Society, the Misses Clementine Lasar and A. Henne, and Messrs. H. A. Bischoff and Frantz Remmertz.

THE ROYAL OPERA-HOUSE, Toronto, Ont., will be occupied by the Holman Opera Company one week, commencing April 3, opening in "Girofle-Girofla." Sallie and Julia Holman, Ellis Ryse, A. D. Holman, J. Brandisi, Brookhouse Bowler, and G. H. Barton are amongst the company.

"PUNCH, BROTHERS, PUNCH," "Little Old Cottage-gate," and other popular songs, noticed in Ditson & Co.'s card, have recently been issued by that house.

SNOWDROP POLKA, arranged for cornet and piano, has been published by Thompson & Odell, who advertise it as effective and easy.

A CHANGE OF MANAGEMENT has occurred in Mrs. Oates' Opera Troupe. Thomas Maguire, the well-known California manager, signed a contract with Mrs. Oates on March 22, whereby he is to conduct with that lady the management, and will be part proprietor of the Opera Troupe during the space of one year. Mr. Allinson is no longer in the employ of Mrs. Oates, he having been notified in England by cable-dispatch to that effect. The contemplated tour of Australia has been abandoned. The company, which will remain as at present organized, will continue in San Francisco until early in May, and then come East, and possibly perform in all of the larger cities.

HI HENRY, the young American solo-cornet performer, has been engaged by a celebrated firm manufacturing musical instruments to compete for them before the Committee on Brass Musical Instruments at the Centennial Exhibition, in Philadelphia, Pa.

RYDER'S SWISS BELLRINGERS commenced the season at Roslyn, L. I., March 27, and performed in Oyster Bay 28, Cold Spring 29, Port Jefferson 30, 31, Riverhead April 1. The company consists of Miss Ida Brummell, serio-comic; Etta Ellwood, balladist; Willy Encke, vocalist; Harry Beckwith, comedian; Willis Ross, Irish comedian; Chas. Hammond, leader of orchestra; Edward Mealey, solo-cornettist and leader of band; all under the management of Prof. George W. Ryder, assisted by G. A. Sauin as general agent.

SPAULDING'S BELLRINGERS were announced to give a sacred concert at the Academy of Music, Lynn, Mass., April 2, when Georgie Dean Spaulding was to appear, in connection with the troupe, in harp, cornet, and staff-bell solos.

PROF. J. H. GARDNER, musical director, having terminated his engagement with the Katie Putnam Comedy Co., advertises that he is open to negotiate with managers for a position.

HOLMAN'S ENGLISH-OPERA COMPANY performed in Cobourg, Ont., March 27, Peterboro 28, Lindsey 29, Port Hope 30, Oshawa 30, April 1, and are to commence a season in Toronto 3.

FRED TILLOTSON, second violin and solo alto, wants an engagement with a hall-show or circus. See card.

A BARITONE and trombone player desires an engagement with a traveling company. See John Swarzott's card.

H. W. MILTON JR., tenor, who advertises that he has had experience in concert singing, desires an engagement with an opera, concert or minstrel organization. He is ready to form a partnership with a lady vocalist for opera or as duettists.

ORCHESTRA, reed and brass band music can be obtained at A. M. Schacht & Co.'s music-publishing house, advertised in another column.

SLAVIN'S ORIGINAL GEORGIA SINGERS, open at the Boston, Mass., Theatre, April 3.

E. A. ANDRE, leader of orchestra, alto or baritone player in band, desires to engage with a responsible manager. He states that he is well up in the variety business, and publishes his address in another column.

HARDING announces "Awfully Fly," "Great Centennial," and a number other new songs, in his card, advertising cheap music.

THE KELLOGG OPERA TROUPE closed at the Boston, Mass., Theatre with a matinee performance on April 1.

A SACRED CONCERT was given April 2 in Music Hall, Boston, Mass., by members of the Kellogg English-opera Troupe.

AT THE ACADEMY OF MUSIC, Philadelphia, the Strakosch Italian-opera Troupe, with Mlle. Titiens as the stellar attraction, attracted pretty good audiences during the week ending April 1. Mme. E. Pappenheim appeared as Marguerite in "Faust" on the 1st of April, the concluding night of the season.

WM. JAMES JR., violinist, wants an engagement in the orchestra of a variety theatre. See advertisement.

MINSTREL first-part songs with orchestral parts, free to the profession, can be obtained from Roe Stephen's music-publishing house, Detroit, Mich.

A LEADER, who has been bandmaster in the U. S. army, desires an engagement. See F. K's card.

JOS. OLIVER, clarionet and alto or tenor player, at present with Kelly & Leon's Minstrels, desires a position for the coming season. He advertises that an engagement with a circus is preferable.

F. W. HELMICK of Cincinnati, O., has just published a new Centennial song, entitled "That Banner a Hundred Years Old," and he states that photographs of the Exhibition Buildings in Philadelphia will be given to every purchaser of the song.

THE RICHINGS-BERNARD OPERA TROUPE are to be in Indianapolis, Ind., April 3, 4, 5.

ALABAMA JUBILEE SINGERS are open for engagements for "Uncle Tom's Cabin," etc. See A. D. Sawyer's card.

A NUMBER of the latest comic songs, noticed in the card elsewhere, have been recently issued by Louis P. Goullaud.

JAMES L. ROSS, clarionet player, can be engaged by addressing care of this office.

VARIETY HALLS.

AT THE THEATRE COMIQUE, Washington, D. C., business was excellent last week. The new arrivals March 27 were G. B. Harcourt and Kate O'Connor in musical sketches, and Little Lottie in songs-and-dances. Miss Lottie has greatly improved since her last appearance here. Nully Pieris was advertised, but failed to appear. Kitty Whitland closed March 28, Scanlin and Cronin April 1, and go to Boston. The announcements for April 3 are Sid. France in the drama "Marked for Life," Tierney and Cronin, and the Cawthorne Children. Manager Rogers gave a benefit on Friday evening for the late employes of the Bureau of Engraving and Printing of the Treasury Department, many of whom are in destitute circumstances. The affair was a success. Over $400 were realized. Jake Budd, the stage-manager, was suddenly called to Philadelphia March 31 by a telegram announcing the death of his father. Advices of April 2.

VARIETY ARTISTS can obtain sketches, farces, songs, dramas, etc., of McDermott & Cottrell, who also advertise to furnish designs for cuts, lithographs, etc.

MISS KITTY WHITLAND, having recovered her health after a long illness, is again at liberty to accept engagements. She opens in Norfolk, Va., April 3, Baltimore, Md., May 1, for four weeks.

N. C. GOODWIN, actor and mimic, now performing at the Lyceum Theatre, this city, notifies managers that he has entered into partnership with Miss Minnie Palmer, actress, and is at liberty to negotiate for the production of their specialties. See card.

AT CARTON'S VARIETY THEATRE, Williamsburg, N. Y., Keating and Sands, Long and Williams, Zadie Dunbar and Collins and Turner were the new people appearing during the week ending April 1. The following open on April 3: Baby McDonald, James McDonald, Thomas and Heeney, Winona Bridges, Addele Sidney and Frank Bush. The proprietor, Mr. Carton, announces that he will not open the Olympic Theatre, Brooklyn, N. Y., but will devote his whole attention to this place.

HARRIGAN & HART'S COMBINATION shows at Schenectady, N. Y., April 6, 7, 8, Poughkeepsie 10, Newburg 11, Paterson, N. J., 12, Easton, Pa., 13.

VENUS AND ADONIS, the juvenile artists in their velocipede specialty and trapeze and skating acts, announce that they have no vacant dates this year, and that they have been engaged by W. W. Cole for his N. Y. and N. O. Circus during the coming season.

ALFRED LISTON, xilophone artist, in his specialty entitled "Musical Moments," is open for an engagement, and can be addressed care of this office.

AT THE ACADEMY OF MUSIC, Peoria, Ill., no new people appeared the past week. Underlined for April 3: Mons. Elinburgh and Fannie Douglas. No departures......The Theatre Comique has been closed.

AT THE METROPOLITAN, Indianapolis, Ind., among the novelties presented the past week were the Parker Sisters, song-and-dance; Ed. Lynch, who is very good in his Celtic oddities; Annie Fox, an accomplished serio-comic. The sensational "I O U," put on the first part of the week, was withdrawn, and "Euchre" substituted. On April 3 we are to have 'Lurline the Naiad Queen,' with georgeous appointments, introducing Rollin Howard, Nellie Larkelle, and Alice Kemp. Cotton and Birdue, song-and-dance men, are also billed. Advices of March 31.

THE COMPANY from Meyers' Opera-house, Wilkesbarre, Pa., showed in Honesdale, March 30, 31, and returned to the former place, opening the Spring and Summer season, April 1. The company includes W. C. Turner, Harry Hart, Eurardo, Bennett and Kernell, Andy Showers, Reynolds and Hall, James Porter, Nellie Germon, Lizzie Turner, Lydia Showers, Jessie Howard and Josie Warner.

THE VAUDEVILLE THEATRE, St. Joseph, Mo., collapsed March 25. Billy Mendel went to St. Louis, Belle Estelle and Billy Forrest to Cheyenne, W. T.; Lou Mace to St. Louis, Mo., and the Dutch Mendels to Dubuque, to lay off for the remainder of the season.

CENTENNIAL VARIETIES, Buffalo, N. Y., under the proprietorship of Edward Workman, will be open April 29. Manager Baker advertises for talent.

BEN DE BAR'S OPERA-HOUSE, Montreal, Canada, was opened as a variety theatre March 27, under the management of P. Webster & Co., aided by E. H. Brink, as stage-manager, and Harry Lindley, director of amusements. The programme included serio-comic songs by Fanny Raymond; feats on the flying rings by Alfred Levantion; songs-and-dances and jigs by Lottie Wentworth; acrobatic songs-and-dances by Jerome and Cameron; vocalisms by Nellie Walters and Alice D'Erina; aerial gymnastics by the Levanion Brothers; songs, with changes of costume, by Carrie Chrissie; songs-and-dances by Ike Lewis; songs by Little Nellie Walters; and the farces of "The Rough Diamond" and "Paddy Miles' Boy," introducing E. H. Brink, J. Dunbar, Harry Lindley and Florence Webster. Billed for April 3: Clara Sidelle and Nellie Martin.

WAITE SISTERS, burlesque and specialty artists, open at the Front-street Theatre, Baltimore, Md., April 3, and announce that they will be at liberty April 17. They also inform managers that they have a few other dates open before their departure for England.

TALENT is wanted at the Newark (N. J.) Coliseum. See Jacques Levi's card.

ARTISTS can secure dates at the Tivoli Theatre, this city, by addressing Sig. Constantine, stage-manager.

ARTISTS are wanted at the Chateau Mabille Varieties, this city. Address Mons. Ventini, stage-manager, who advertises the ninth week of his English Pantomime Troupe at this theatre.

BUSINESS at the Odeon, Paterson, N. J., during the past week was good, and the new arrivals proved themselves favorites. On March 31 and April 1 the company was transferred to the Opera-house. The Odeon will be closed until after Lent is over, when the present management intends reopening it. Departures: the Fieldings, to Albany; Chase and Davis, to Buffalo; Victorelli, Eldon and Nellie Braddon, to Philadelphia; Tiernan and Cronin, to Washington; Tommy Hayward, to Baltimore; J. H. Cox, to New York; Cooper and Fields, who lay off; Mlle. Etta, who joins a circus in May; Lew and Lena Cole, to Hartford, to reorganize a company.

BUSINESS has continued good at Ryan's Athenæum, Columbus, O., notwithstanding strong counter attractions. The new faces March 27 were Rosa Doyle, whose fine form was displayed to advantage in statuesque poses; Phil Heath in an excellent ventriloquial entertainment; Adrienne Grey, whose sweet voice and pretty face made her an immediate favorite; and Worden and Mack, clever song-and-dance artists. Departures April 1: Neeson and Cincinnatus, to Toledo; Worden and Mack, to Cincinnati; Adams and Ranson, Philadelphia; Niles and Evans and Phil Heath, Cleveland; and Rosa Doyle and Adrienne Grey, to Chicago. Coming 3: Tommy Fish, James H. Larkins and Carrie Armstrong, Glenn and Williams, Charles and Emma Austin, Johnny and May Cannon, Mlle. Cora and Mons. Austin and Sarony. Dan Kinkle, leader of orchestra, who has been confined to his room for the past week, is still unable to attend to his duties..... The Heywood Brothers' Combination gave an entertainment at the Opera-house March 27. Advices of March 31.

CINCINNATI, O., VARIETY NEWS to March 31, as sent by our correspondent, runs as follows: "At the National Theatre Comique the new appearances 27 were J. Z. Little, Harry Gardner, Marie Roscelle, Jennie Wade, and McCormack and Haley; Gardner gave Ethiopian specialties in acceptable style; Marie Roscelle was quite fair in Irish character songs; Jennie Wade is a very nice serio-comic vocalist, and has taken well; McCormack and Haley did an Irish sketch in good style. The main feature of the programme has been J. Z. Little in the sensation drama of 'Old Sleuth the Detective.' This is Mr. Little's second engagement this season, and he succeeds well in melodrama. The attendance has been very fair. The departures April 1 will be J. Z. Little; Harry Spriggs, for Louisville; Lizzie Harmon, Louisville; Budworth and Kaye, Louisville; Billy Bryant, Louisville; Fred Byron and Lizzie Byron. Underlined for 3: Hernandez Foster, Ling Look, Yamadiva, Charley Belmont, Mlle. Lotino and Baby Lotino..........Charley Gardner has withdrawn from the Metropolitan. It is being run by Griffin and Jefferson to a light biz. The company embraces Dan Griffin, T. H. Jefferson, James Jackson, Charley McCaslin, Walworth and Jenkins, Geo. Overton, Ella Stowe, Annie Harrison, Fannie Meacham, Lillian Trevillian, and Alice Wilson........At the Eldorado, Amy Lloyd joined this week, and has taken well in song-and-dance......The Davenport Brothers, gymnasts, now playing at Shickling's Garden, open for one week with John Robinson's Circus on the 10th."

AT TRIMBLE'S VARIETIES, Pittsburg, Pa., the Associated Managers' Ballet Troupe, James Collins and Martha Wren, Lottie Grant, Emile Goroux and Mme. Adelia, and Manchester and Jennings were those added to the company on March 27. The Female Minstrels were again introduced on an extensive scale. Messrs. Lang, Reese, Manchester and Jennings are on the ends, and John Bucklin interlocutor. Manager Aims takes a benefit on the afternoon and evening of the 31st. A large number of volunteers will assist the professionals on these occasions. Closing April 1: Cassim and Fritz, going to St. Louis; Cotton and Birdue, to Chicago; Constantine and Le Clair, to Cincinnati; Johnny Reese, to New York; and Kitty Sharpe, to St. Louis. Leopold Brothers, Seamon and Somers and John Reilly commence 3d. Letter dated March 31.

AT THE THEATRE COMIQUE, Wheeling, W. Va., the attendance and performance the past week were good. The arrivals March 27 were the Clifford Sisters, jig-dancers; Jimmy Carr, Ethiopian comedian; Hall and Thompson, song-and-dance; Sig. Montaino, contortionist; Frank Lum and Kitty Lenoir failed to appear; Lew Cavana and Nellie Clark were good attractions; Agnes Sutherland was re-engaged, and proved a big favorite. The following closed April 1: Charles Goldrick and Tommy Sweeney, to Cleveland; Lew Cavana, to Philadelphia; Agnes Sutherland, to St. Louis; Whitney Sisters, to join Mlle. Bertie's Female Minstrels. Dave McCoy is now the manager.

DAVIS & CO., theatrical agents, Cincinnati, O., to whose cards we refer our readers, want to engage variety performers, musicians and people for a dramatic company, including a heavy man and a chambermaid.

JAS. S. AND KATIE EDWARDS, vocalists and sketch artists, commence an engagement at Tony Pastor's, this city, April 3.

A DANCER, who can do jig and clog and song-and-dance, is wanted by S. De Groff, who advertises.

HEYWOOD BROTHERS' COMBINATION shows at Newark, O., April 3, Zanesville 4, Wheeling, W. Va., 6, Steubenville, O., 7, Alliance 8, Canton 9, Massillon 11, Akron 12, Ravena 13, Warren 14. A good brass and string band and variety performers desiring engagements are requested to address James Heywood, as per card.

THE ORRIN BROTHERS, acrobats, etc., now on their way from France to America, can be engaged for variety theatres or for the tenting season after April 17 through their agents, Messrs. Simmonds & Wall.

LADY PERFORMERS are wanted at McDaniels' Theatre, Cheyenne, W. T. See advertisement.

QUEEN'S THEATRE COMIQUE, Toronto, Canada, is advertised to rent. It will seat seven hundred, is furnished with scenery, and the proprietor states that it is well situated for a variety theatre.

AT THE GRAND CENTRAL, Philadelphia, the new appearances on March 27 were the Jee Brothers, John H. Carle, the De Alves Sisters and Sam E. Ryan. The Jee Brothers' musical specialties were provocative of much mirth and applause. John H. Carle's banjo-solos and the De Alves Sisters' singing and dancing also met with favor. The performance concluded with the drama of "The Two Orphans," in which Sam E. Ryan gave an effective personation of Paul the cripple, and the other characters were sustained in a manner that agreeably surprised the audiences. The Garretta Troupe, including Mlle. Garretta, Young Apollo, Little Valentine and Ed. Monta, the Freeman Sisters, Mlle. Emma, Adams and Ranson, and Western and Walling are announced to commence engagements on the 3d of April.

AT NOONAN'S VARIETIES, Philadelphia, Harry Butler is now the stage-manager. Miss Fannie Bartlett and Fred Ritchie were the new faces last week, Miss Jeannette Lewis continuing a prime favorite in her pleasing dances. James Turner is to have a complimentary benefit April 4, when he will wind up in ring-costume with Sam Collyer. Variety talent is wanted here at all times, as per advertisement in another column.

AT MILLER'S WINTER GARDEN, Philadelphia, the attendance was excellent last week, although the company presented no new faces. On the 3d of April the Victorellis, Miss Annie Braddon and Miss Laura Devere will commence engagements. Miss Minnie Clyde will have a complimentary benefit on the 7th of April.

THE TURNER BROTHERS, who have been re-engaged at the Howard Athenæum, Boston, Mass., can be addressed care of this office.

AT LADNER'S MILITARY HALL, Philadelphia, the attendance continued fair during the week ending April 1. An advertisement in another column states that variety performers can at all times find engagement here

THE CENTRAL THEATRE, Baltimore, Md., has been doing a lucrative business with a series of tableaux for the past two weeks. In addition to these, an excellent variety bill has been offered for the closing week. Sheehan and Jones in Irish sketches were popular for their originality, and the Clark Brothers performed their musical specialties in black to great favor. Annie Kemp Bowler gave a selection of familiar songs in an accomplished manner, and Ida Gilsey and Paul Sumers appeared in dreary musical sketches. Collyer, Clark Brothers and Hodges made a decided hit in their amusing quartet of "The Poor Lone Orphans," and John Brassel appeared as Happy Uncle Joe. On April 1 the theatre closed. The method of ventilation will be improved, and in a month it is expected that it will be reopened. The tableaux will be taken to Washington on April 3 by the Kernan Brothers, from where they will go to Pittsburg on the 10th and finally return to Baltimore, opening at the Front-street Theatre 17. On Monday, the 3d, Colonel William E. Sinn's Park Theatre (Brooklyn) Company begin a two weeks' engagement at the Front......At the Odeon Varieties the feature of the performance has been Healy, Barry and Ella Saunders in their triple-statue clogs, followed by the Lavarnies in musical sketches, Alice Gleason, Lewis and Pauline Parker, and Fannie Montague in songs, Louisa Bliss in dances, and other attractions by the regular company. The departures April 1 were Alice Gleason, to Newark, N. J.; Lewis and Pauline Parker, to Philadelphia; and Louisa Bliss, to Norfolk, Va. The new faces 3d were Tommy Heywood, Georgie May, La Petite Florence, and Emma Brett. Letter of April 2.

BELVIL RYAN opened at the Adelphi, Chicago, Ill., March 27, to a fair house in "The Flying Scud." Business has gradually increased, and on the closing night the house was completely filled. The Reynolds Brothers, Sam Martin, Huntly the banjoist; the Le Roy Brothers, gymnasts; and Thomas Ryan, Irish sketch artist, gave the olio, part of which was introduced into the race scene. Next (this) week "Quilp," a new dramatization of "The Curiosity Shop," will be produced, with Ed. Coleman in the title-role.....At the Coliseum, in addition to the regular bill, a matinee was given every afternoon, at which McAvoy's original Hibernicon appears, together with the Morris Comedy Company and Miss Kate Harding. Business has been good.

CHAS. W. YOUNG, comedian and specialty artist, closes his engagement at the Adelphi Theatre, Albany, N. Y., April 15, and he would be pleased to hear from managers.

SKETCHES, SONGS, etc., can be obtained from I. Daveau, writer, who advertises.

CONWAY AND KERRIGAN, Johnson and Bruno, and the Cawthorne Children were the new people at the Odeon Variety Theatre, Newark, N. J., March 27. Conway and Kerrigan in their specialties won applause; Johnson and Bruno gave acrobatic songs-and-dances, and in their burlesque of ventriloquists were very clever; the Cawthorne Children were warmly welcomed; the children are much improved since their former visit, and were obliged to answer several encores each night. Closing April 1: Conway and Kerrigan, to New York; Johnson and Bruno, to Baltimore; and the Cawthorne Children, to Washington. To open 3: The Leon Family, with their trick dog Dick.......The Metropolitan has done a big business during the past week, the new additions being Lurline and Watson in their various feats under water, which evoked hearty applause, and proved the feature of the week; Virginia Stickney in serio-comic songs; John Le Clair in a neat juggling and marvelous head-balancing act; and Archie White and Ella Esmond in clever double songs-and-dances. Those closing 1 were Lurline and Watson, to Philadelphia, to join Tony Pastor's company; Maud Stanley and Ned Warner, to New York; Alice Drayton and Chas. Diamond, to Hooley's, Brooklyn; and Miss Connelly, to New York. Announced 3: Hubert's Panorama of Ireland, America and Rome; Constantine and Le Clair, Fred Warren, Nellie Vincent, Alice Gleason, and Morgan and Welsh. Letter of April 1.

OUR BOSTON, MASS., correspondent, dating April 1, sends the appended variety items: "At the Howard Athenæum the fresh attractions for the week have been Eloise Allen and the Turner Brothers, who made their first appearance in Boston on Monday. Miss Allen is a prepossessing person, with a good voice, and the Turner Brothers are a trio of excellent Ethiopian performers. Giovanni and his musical glasses, Prof. H. M. Parker, the Rouselle Brothers, Eph Horn in his lecture on 'Woman's Rights,' W. H. Morton, Schoolcraft, Coes and Moran filled the remainder of the bill. Next week the theatre is to be occupied by Oliver Doud Byron, and John Stetson takes the variety entertainment through the neighboring country, visiting New Bedford 3, Lowell 4, Lawrence 5, Haverhill 6, Salem 7, Lynn 8. ....W. H. Bartholomew's benefit at the Boston Theatre, a week ago, having suffered in consequence of the driving storm that night, he appeals again to his friends to-night, when Harry Allen, Mr. and Mrs. Fred McEvoy, C. F. Atkinson, Neil Burgess, T. H. Plummer, Harry Lampee, Kitty Stanley, Chas. H. Yale, Collins and Moore, T. Daley, Harry Hunter, W. H. Bartholomew, D. J. McGuinness, C. L. Allen, Olivia Rand, and the Boston Theatre Company will appear....Sheridan and Mack opened at Beethoven Hall on Monday with their traveling combination, and have played all the week to good business. They remain one week longer. .....At the Boylston Museum performances are given every afternoon and evening during the week. The programme for the week just closing opened with a minstrel entertainment, which has been running here for seventeen weeks. There are four end-men, Neil Burgess and Tommy Moore acting as tambos, and Monte Collins and Bob Sanford as Bones. These alone appear in blackened faces. Manager T. H. Plummer appears in white face as interlocutor, and in addition Alice Hale, Kate Stanley and Lillian Forrest sit in the semi-circle. After the minstrels, John Schofield in a contortion act, Collins and Moore gave their acrobatic songs-and-dances, Kate Stanley sang serio-comic songs, the Poole Brothers danced their challenge pedestal clog, Lillian Forrest sang several selections, Williams and McCarthy reappeared in the sketch of 'Irish Difficulties,' Bob Sanford followed in a jig, and the performance closed with the farce of 'Bibbs and Bibbs,' in which Neil Burgess had an opportunity of displaying his humor. The house is small, but was nearly full on the occasion we were present. Business good."

THE NEW PEOPLE added to the company of the Comique, St. Louis, Mo., on March 27 were Barney Reynolds and Lizzie Shelton, Kate Montrose, John McVeigh, Sam and Maude Sanyeah, Bertie Rinehart, Rourke and Mack, May Antonio, and De Witt Cook. Kate Montrose's vocalisms were favorably received, as were May Antonio's. Little Bertie Rinehart (five years old) sang serio-comic songs very nicely. Barney Reynolds and Lizzie Shelton were very successful in a neat Irish sketch, in which they did some clever dancing. John McVeigh did a plantation sketch entitled "Take Care," and was loudly applauded. Rouke and Mack's acrobatic song-and-dance received a double encore. The Sanyeahs did a double globe-juggling act, and later in the evening Maude Sanyeah did a juggling act on the revolving globe, which was appreciated by the audience. De Wit Cook's Indian-club exercises proved him to be an expert in that line of business. The Misses Lizzie Leroy and Belle Clifton made their first appearance this season in the ballet, and received quite a reception. Mollie Wilson and De Witt Cook close April 1. To open April 2: Mlle. Adelia, the two Haleys, Harper and Stansill, and Fred Mara. Business excellent......The New Adelphi continues to do a fine business. The new faces 27 were the Ringgold Brothers, excellent acrobats; Maude De Lisle and Chrissie Morrell, serio-comic vocalists, who are old favorites; and Gibbons and Davenport, song-and-dance men. Miss Frankie Christie was engaged, but failed to appear. Miss Viola Clifton was prevented from appearing by serious illness. The performance now opens with a first-part female-minstrel scene, Barry Maxwell and Charley Armstrong appearing on the ends, while Ben Dodge acts as interlocutor. The Ringgold Brothers, Hudson Brothers, and Gibbons and Davenport close April 1. Announcements for April 2 are De Raine and Fish, Crawford Brothers, Edw. Lynch, Ida Hayden, Viola Clifton, Johnny Clark, Agnes Sutherland, Alma Southgate, Frank Nelson, Lena Rivers, Ed. Chrissie, and Fred Scott......Looney's Varieties, on Christie avenue, was closed last week by the police authorities. The license expired in February, and since then Looney has been running the theatre without one. Last week Ed. Gaffney, Looney's agent, applied for a new license, but was refused, because he could not get the recommendation of the Police Board. Letter dated March 31.

THE NEW ARRIVALS at the Adelphi Theatre, Toledo, O., March 27 were Mons. and Mlle. Cora Austin, who do a good trapeze act; Maggie Nichols, who performed juggling acts upon a slack wire while blindfolded; Lillian Howard, whose banjo solos were re-demanded; Lulu Francis, who is a great favorite here, appeared in new songs; the three Cummins Brothers in acrobatic songs-and-dances; and Lena Lillian, an old favorite, appeared in a new role—electric changes. She expects her sister (Grace) to join her here, her health having somewhat improved. Chas. Banks as the "Disconsolate Old Maid" made a big hit. Chas. O. White assumed the stage-management, and things begin to wear a different aspect. No closures April 8......At the Theatre Comique Josie Gay in serio-comic songs; Frank De Forest, who does a good musical act; Chas Peltier, a good negro performer; Ada Sanborn, whose excellent voice has won her repeated encores; and Ada Richmond, a pleasing young lady, whose songs were loudly redemanded, constituted the new arrivals March 27. This theatre closes to-night for a short period, in order that it may be repaired. The Crawford Bros. go to St. Louis; Frank De Forrest, Josie Gay, Ada Richmond, J. O. Hall, Maurice Heppard, and Ada Sandborn to Detroit, Mich.; Chas. Peltier, to Grand Rapids; W. A. and Nellie Brooks remain in town; Lee Loeb, to Philadelphia. Advices of April 1.

THE TYROLEAN WARBLERS and Maggie Pearl were the new faces at Putnam's Theatre Comique, Richmond, Va., the past week. The Warblers created very little enthusiasm. Maggie Pearl is an old favorite, and deservedly so. The company succeed in drawing paying houses. The Tyroleans and the Misses Devere and Eldridge close April 1. The Carter Brothers and Anna Hall are announced for 3.

WASHBURN'S LAST SENSATION are reported to be meeting with gratifying success during their Western tour, and this statement is verified by an extract from an Ohio journal published in another column.

PROF. NEIL SMITH and dogs, now performing at the Theatre Comique, Williamsburg, N. Y., travel with Barnum's show this season.

CHARLES KONOLLMAN, Dutch comique, can be addressed care of this office for open dates.

J. CROSHER, tenor-vocalist, in his motto and comic songs, is open for engagements, in either minstrel or variety companies. See advertisement.

HARRY MONTAGUE, serio-comic vocalist and character artist, has been re-engaged at Tony Pastor's Theatre, this city, for the Spring and Summer season, commencing April 3. He has introduced a new song in his reportory, entitled "Keep Off the Grass," which he is now singing nightly at Tony Pastor's Theatre.

JOHN CLYNE, administrator on the estate of the late J. L. Davis, offers for sale eight educated dogs.

THEATRE COMIQUE, Toledo, O., closed April 1 in order that the building, including the hotel, might be renovated, and will reopen when the repairs are completed. Manager Edwards advertises for artists in all branches of the business to address him for dates.

CARRIE DUNCAN, character vocalist, has been re-engaged to appear at Tony Pastor's Theatre until further notice. See card.

THE PARK THEATRE, Brooklyn, L. I., has temporarily abandoned the variety business. Last week Robert McWade occupied the stage with his admirable impersonation of the title-role of his own adaptation of "Rip Van Winkle." His support was rendered by the regular stock company of the house in a manner and style which, though fair, call for no especial mention. This week the traveling section of Daly's Fifth-avenue Company will appear in "Pique."......At Hooley's Theatre the programme the past week has comprised Bernardo in burlesque operatic singing, Quilter and Goldrich in song-and-dance, and an act, "Ordinary Conversation;" Bonny Runnells in Dutch specialties; Kitty O'Neil in jigs; Clark Gibbs as Old Bob Ridley; the sketches of "The Two Tramps;" "Windy Boys" and "Terrence's Return," the latter being given by Ed. Murray and Alice Ross; and Rickey and Barney as "The Happy Irish Couple," and lastly in "The First Rehearsal." Departures April 1: Bernardo, Quilter and Goldrich, Bonny Runnells and the Murrays. Arrivals April 3: Johnny Allen, Charles Diamond, A. C. Moreland, Allie Drayton and Ada Lynwood. Advices of April 3.

AT MCDANIEL'S THEATRE, Cheyenne, W. T., the company last week was as follows: J. M. Martin, director of amusements; Murry Conly, musical director; Russell Ingraham, leader of orchestra; Walter Krieger, scenic artist; and M. Lighthart, machinist; "Yankee" Adams, Warren Burgess, Walter Parks, George and Lillie Wallace, Georgie McCain, Mlle. Aubury, Jennie Logan and Flora Belle.

MANAGER DAN SHELBY of the Adelphi Theatre, Buffalo, N. Y., was presented by his wife, at six o'clock on Sunday morning, April 2, with a son.

SERIO-COMIC VOCALISTS are wanted at the New Adelphi, St. Louis, Mo. See the proprietor's card, in another column.

DAN NASH, character artist, can be addressed through his agents, J. H. Webb & Co., who advertise elsewhere.

WESLYN AND CASEY, Antoinette Sevoy, and Ella Davis were the reinforcements at Shelby's, Buffalo, N. Y., March 27. Business fell off a little, owing to bad weather. Closures April 1: The Henri Family and Weslyn and Casey, to New York; Ella Davis, to Grand Rapids; Harrington and McGlone, to Philadelphia; the Siegrist Boys, to Chicago; and Robert H. Baird, to Hamilton, Ont. Announced for 3: Dan Shelby in black-face business, the Morosco Family, Chase and Davis, the Langlois Bros., Maggie and Minnie Claire, Mlle. Mahretta, and L. O. De Witt.

THE EDWARDS & BLAKE COMBINATION, Thatcher and Hume, and Tom Warfield were the new people at the Theatre Comique, Detroit, Mich., March 27, meeting with good approval. Closing April 1: Edwards & Blake Combination. Coming 3 are Harry Kennedy, Kearney and Moran, J. O. Ball, Maurice Heppard and Ada Sanborn. Harry Stanwood opens 10 for the season, and not 3, as stated in our last......At Mozart Hall business continues good, Lew Brimmer, Chas. Seamon, Ada Whiting and the Harrison Sisters being the main cards. On the 3d Reid and De Forrest, Josie Gay and Rosa Doyle open. Advices of April 1.

A FALLING-OFF in the attendance at the Theatre Comique, Providence, R. I., was perceptible the past week. A regular variety bill was again given. The new faces 27 were the Iferd Sisters, Wayne and Lovely, and Nellie St. John. The departures April 1 were the Iferds, to Philadelphia; Little Vic. Reynolds, to New York; and Watson and Sherman. Announced for 3 are Andy and Annie Hughes and the Daly Brothers.

E. S. WASHBURN'S MONSTER VAUDEVILLE ENTERTAINMENT is the name by which the company hitherto performing under the title of Washburn's Last Sensation will in the future be known. They are billed for Columbus, O., April 5, Newark 6, Mount Vernon 7, Mansfield 8, Ashland 10, Akron 11, Wooster 12, Massillon 13, Canton 14, Alliance 15, Rochester 17, Pittsburg, Pa., 18, 19, 20. G. A. Sawin closed his engagement as general agent on April 1, and was succeeded by W. J. Chappelle. Fred E. Gaylord is the assistant agent.

LITTLE TONY, the juvenile acrobat, opens at the Olympic Theatre, this city, April 17, in his specialty performance on the pedestal. He can be addressed through his agent, Chas. Crosby, who advertises.

NEW NATIONAL THEATRE, Philadelphia, Pa., opens for the season April 15 under the proprietorship of Ransom Rogers, with Wm. J. Gilmore as manager; H. W. Williams, stage-manager; and J. M. B. Whitton, treasurer. Artists in all branches of the profession, and stars and combinations desiring dates, are referred to the manager's card, in which he requests the ladies engaged for the ballet to assemble for rehearsal April 6, and the dramatic company to report April 10, without further notice.

PROF. PARKER, with his educated dogs, is now traveling with the Howard Athenæum Company.

HARRY G. RICHMOND will shortly open at the New National Theatre, Philadelphia, Pa., for the season.

LIZZIE SHELTON and Barney Reynolds, Dutch and Irish sketch artists, are endorsed as first-class artists by Manager Mitchell of St. Louis, Mo. They can be communicated with care of this office.

GALLAGHER BROS.—Matt and Billy—eccentric song-and-dance performers and clog-dancers, request managers and others to address them care of this office.

MASTER TOMMY FISH, child cornet-artist and vocalist, opens at Ryan's Athenæum, Columbus, O., April 3, St. Louis, Mo., 10. He announces his first open date as April 24, and that he can be negotiated with through Thos. Fish. He publishes in another column several complimentary notices from managers with whom he has performed.

WALLACE WALDRON, Gorman and Romer, and Johnny Phillips comprised the fresh people at the Adelphi, Albany, N. Y., March 27. Mr. Waldron was dispensed with after his first performance. Lily Raymond, who was announced, failed to arrive, owing to sickness, and in consequence Emma Rice and Jenny Belmont were re-engaged. The closures April 1 were Gorman and Romer, Clara Sidelle and Emma Rice, to New York. To open 3: John and Maggie Fielding, Tommy and Lotta Winnett, Annie Hindle, Celia and Belle Iferd, Sheehan and Jones, Henshaw and Lawton, Holland and Mlle. Violetta, and Girard and Gardner.

WILLIAM RICHARDS, man-fish, died in St. Perie, Martinique, W. I., in August, 1875, intelligence of which event has just reached us. He had fulfilled several engagements in the variety theatres of New York City and throughout the country, and was well known in the profession.

LADY TALENT is wanted for a variety troupe. See O. V. F.'s card.

DAVE ALEXANDER purposes opening a variety theatre at the corner of Broad and Fitzwater streets, Philadelphia, on the 3d of April, with Bob Wilson as the manager and Mel Kurtz as the stage-manager.

AT THE THEATRE COMIQUE, Memphis, Tenn., the attendance since March 27 has shown an increase. Blanche Selwyn, Jennie Sothern, Ben Gilfoil and John Le Favre Manning are all artists of acknowledged ability, and in their several specialties give general satisfaction. Nicolo Norton of Cook's English Circus appeared for three nights, commencing on the 27th, returning to his show on the 30th......At Turner's Hall, on Poplar street, Mlle. Elissa Devrient and Mlle. Rosa had a complimentary benefit tendered them on Sunday night, March 26. They both had been playing at the Comique. The Hall was crowded on the occasion. Mlle. Devrient goes to New Orleans to open at the St. Charles April 3. Letter of March 30.

AT HART'S ACADEMY, Cleveland, O., the newcomers March 27 were Ione Lang, Gussie McCain, Etty May, Belle Celeste, Frank Monroe, Professor Mitchell, Frank Moulton, and Young Ajax. Prof. Mitchell, the Fire Phenomenon, is great in his business, and has created considerable sensation. The trapeze performance of Belle Celeste and Frank Monroe is very clever, and the gymnastic exercises of Frank Moulton and Young Ajax were very good. Ione Lang acquitted herself creditably in a choice selection of vocalisms. Etta May appeared to advantage in a character song-and-dance. Delehanty and Cummings gave a sketch entitled "Laughing Eyes of Blue," which leaves a most favorable impression on an audience. The character dancing of Jennie Eagan and Belle Renwick was also pleasing and entertaining. The departures April 1 are Delehanty and Cummings, to San Francisco. Cal.; Jennie Eagan and Josie Farron, to Grand Rapids; La Rue Family, Billy Noonan and Alice Bateman, to Chicago; Effie Webber, to Toledo; and Frank Moulton, destination unknown......Miss Edna Markley, Jacob Riley and Barton Bell were the additions to the company at the Theatre Comique March 27. Business fair. Departures are J. H. Larkins and Carrie Armstrong, to Columbus, O. Underlined for 3d are King Sarbro, Mons. and Mlle. D'Omer, Gus Peters, Mlle. Annetta, Frank Wild, Susie Linden, Dick Rowe and Frank Lum. Letter of April 1.

ALMOST AN ENTIRE NEW COMPANY appeared at Smith's Opera-house, Grand Rapids, Mich., March 27, among whom is H. W. Eagan, who assumes the stage-management. N. B. Shimer's sketches and end "biz" took well, as did the St. Felix Troupe in their specialties, and Cora Cushman in her vocalisms. Nellie Haywood does a pleasing jig, and the Irwin Sisters are recalled nightly. The remainder of the company consist of the Bennets—Frank and Eva—Frank Bell, and Homer and Holley. The departures are Homer and Holley, to Cleveland; and Frank Bell, to Bay City. Waters and Kelley, Ella Davis, Jennie Eagan, Josie Farron, and Kate Forrester are announced 3. Business fine. Advices of April 1.

ALL PARTIES wanting dates at Shelby's Theatre, Buffalo, N. Y., are referred to the card published elsewhere.

NEGRO MINSTRELSY.

BRYANT'S MINSTRELS open in Syracuse, N. Y., April 3, Utica 4, Little Falls 5, Cohoes 6.

CARNCROSS & DIXEY'S MINSTRELS opened for one week at Library Hall, Pittsburg, Pa., on March 27 to a numerous attendance, and the business for the week was satisfactory. The singing of Messrs. Mottler, Dixey, Carncross, Talbot and Percy in the first-part elicited deserved applause, and several of the gentlemen were obliged to respond to encores. A Centennial tableau, possessing some merit, concluded Part First. The most popular features in Part Second were the songs-and-dances of the Daly Brothers, Hughey Dougherty's stump-speech, and "Love's Stratagem" by Carncross and Eugene. The entertainment concluded with "The Impeachment Trial," Hughey Dougherty sustaining the leading part.

ED. MARBLE's burlesque, "The Mighty Dollar," with Lew Simmons as the Hon. Sardwell Blote, proved an attractive feature of the programme presented by Simmons, Slocum & Sweatnam's Minstrels in Philadelphia, during the week ending April 1. Billy Sweatnam's benefit, on March 30, was largely attended, every seat in the house being sold, and even standing-room at a premium. The rest of the season is mainly devoted to benefits, Abecco and Harley having one on the 4th, Stevens and Beck on the 6th, E. G. Stone on the 10th, and Welch and Rice on April 20.

CALLENDER'S GEORGIA MINSTRELS will commence a season at Horticultural Hall, Philadelphia, on April 10.

H. J. CHAPMAN, Manager of Haverly's Minstrels, reports the company as doing an excellent business during their present Western tour.

KELLY & LEON'S MINSTRELS broke their engagement at the Memphis, Tenn., Theatre, where they were to have appeared on March 30, 31, April 1.

MME. RENTZ'S FEMALE MINSTRELS appeared at the Globe Theatre, Cleveland, Ohio, March 27, 28. The house was crowded to its utmost on the first night, but on the second night it was only about two-thirds full.

MME. RENTZ'S FEMALE MINSTRELS are to show in Meadville, Pa., April 3, Oil City 4, Titusville 5, Erie 6, Jamestown, N. Y., 7, Buffalo 8, Hornellsville 10, Binghamton 11, Scranton, Pa., 12, Wilkesbarre 13, Pittston 14, Danville 15.

BUSINESS at Hooley's, Chicago, Ill., was good all the past week. The new appearances were E. M. Hall in his banjo specialties, and Sanford and Wilson, musical mokes.

HAVERLY'S MINSTRELS are to show in Cleveland, O., April 4, 5, Erie, Pa., 10, Buffalo, N. Y., 11.

DUPREZ & BENEDICT'S MINSTRELS performed in Providence, R. I., March 29, 30, and are billed in Portland, Me., April 7.

CALLENDER'S GEORGIA MINSTRELS performed in Portland, Me., March 30, 31. Route: Haverhill, Mass., April 3, Manchester, N. H., 4, Lowell, Mass., 5, Springfield 6, Hartford, Ct., 7 New Haven 8, Philadelphia 10.

CIRCUSES.

THOMAS PENSINGER has rented the candy-stand with J. E. Warner's Museum, Menagerie, and Circus for 1876.

HERBERT BROTHERS, gymnasts, are engaged with J. E. Warner's show.

JOHN L. DAVENPORT, clown, and Ella Davenport, in carrying act and entrees, also song-and-dance, banjo-solos, etc., in concert, are open for an engagement. See advertisement.

FRANK R. CLIFTON, who left Chiarini's Circus in Rio Janeiro, Brazil, has arrived in Philadelphia, Pa.

R. M. TAYLOR advertises as a curiosity for sideshow and museums samples of flesh deposited during the phenomenal Kentucky shower which was recently noticed in these columns.

A HORNED MAN and spotted boy can be secured through their agent, J. A. Duggan. See card.

CANDY-PRIVILEGE OWNERS are referred to L. N. Smith & Co.'s card, in which they offer showy gift-boxes of new designs at reduced prices, and confectionery of all kinds for sideshow and prize-candy purposes.

J. S. HUTCHINSON desires us to state that the concert advertised by him last week for rent is not the Van Amburg concert, as he intends to run that personally.

JERRY HOPPER, clown and long-stilt performer, is engaged for the coming season with Barnum's Centennial Show.

CANDY-BUTCHERS are wanted to travel with Bushnell & Castello's Show. See Collins, Buckley & Eagan's card.

MLLE. DOTT PARENTO, wire-ascentionist, trapeze and horizontal-bar performer, assisted by Mons. Lue Parento, can be engaged for the tenting season. See advertisement.

A SECOND-HAND circus-stamp is advertised for by John Denier.

BELLE CELESTE and Frank Monroe, aerial gymnasts, whose address find in our advertising department, can be engaged for the tenting season.

TWO TRICK-HORSES are advertised for sale by W. H. D.

JAMES MARTIN & SON publish in another column a price-list of American flags, which they manufacture.

JOHN ROBINSON'S Museum, Menagerie and Circus begins its campaign at Exposition Hall, Cincinnati, O., April 10, where it will remain one week.

A LADY RIDER and a lady gymnast are wanted by H. Brockly, who advertises.

S. COLE advertises a number of animals and a circus outfit for sale.

THE CONCERT and candy-stand with Castello's Circus are still for sale, and can be secured by addressing as per card.

FELIX MCDONALD replies, in our business department, to A. J. Forepaugh's challenge, and gives particulars.

JOHN O'BRIEN'S CIRCUS AND MENAGERIE will exhibit at Washington, D. C., for one week, commencing April 10.

DAN RICE, with his show, will open in Memphis, Tenn., for four days, commencing April 3.

J. W. ROBINSON, sideshow talker, and a fat lady who is advertised as weighing 500lb, want an engagement the coming tenting season.

MME. SQUIRES, bearded lady, is open for an engagement for the tenting season. See card.

THE MARTINI BROTHERS, gymnasts, in their specialty of the rings, bar and tumbling, are open for engagements, and can be addressed care of this office.

FOUR ANIMAL CAGES and animals enough to fill the same are offered for sale by R. C. Dinegar. See card for particulars.

Van Amburgh & Co.'s
NEW GREAT GOLDEN MENAGERIE, CIRCUS AND COLOSSEUM.

THE PROPRIETORS AND OFFICERS are as follows: Sole proprietors—Hyatt Frost and O. J. Ferguson; general contracting agent—Benjamin Crosby, assisted by H. Dartsmouth, hotel contractor; G. Messmore for camp supplies; and H. G. Hines for feed for horses and animals; press agents—C. H. Scott and H. Levantine; advertising agent—J. J. Justice, who will be assisted by twenty billposters, divided into five gangs—gang No. 1, H. Smith, G. Nelson, T. Wallace and H. W. Miner; gang No. 2, R. Merritt, P. Sullivan, G. Henry and E. Doty; gang No. 3, W. R. Thompson, R. Miller, H. T. Snyder and F. Tinmouth; gang No. 4, E. R. Wilson, H. Bleecker, F. Gregory and T. H. Goodnow; gang No. 5, Wm. Adriance, T. Paul, M. J. Haight and N. Strang; director of the circus—Joseph Jee Sr.; second master of canvas—James Herbert; master of stable and sleeping-tents—David Wiltshire; master of grooms—C. K. Woods, assisted by H. F. Montross and W. M. Lewis; master of transportation—Mr. Moseles; master of wardrobe—Walter Fryburger, assisted by T. Henry and G. H. Gilroy; director of street parade—R. B. Moses; layer-out—J. L. Hanley; superintendent of reserved seats—G. L. Colyer; treasurer—O. J. Ferguson; assistant treasurer—W. L. Bouton; superintendent of camp—James P. Cole; leader of brass band—Herr Kopp Sr.; leader of string band—Herr Kopp Jr.; superintendent of the refreshment department—S. O. Crosby.

CLOWN—John Foster.

CIRCUS COMPANY.—Andrew Gaffney, cannon-ball performer; W. B. Carroll, wife and three children; Frederick Watson, wife and child; Mlle. De Granville, the lady with jaws of iron; A. Bernabo and child, James Kingcade, F. P. Charvat, Felix Langlois, Louis Langlois, H. Lamkins, Miss Minnie Jee, Joseph Jee Jr., Mr. Adolto, Mlle. Annie, Master Leon, Master Willie, Chas. Johnson, and a few others whose contracts have not yet been signed.

TRICK-HORSE—Lady Godiva.

PERFORMING ELEPHANTS—Bolliver, Ajax, Pizarro, Hannibal Jr. and Jenny.

NUMBER OF TENTS USED—Two; the circus tent will be a three-centrepole, 160ft. wide and 320 long; the menagerie tent will be a six-centrepole, 150ft. wide by 600 long; men employed—224; horses—388; cages of animals—61.

SUPERINTENDENT OF SIDESHOW—Edgerly & Cole; superintendent of concert—James D. Roome.

WINTER QUARTERS—Amenia, N. Y., from which place the show will start about the middle of April.

This establishment has had a continuous existence for upwards of half a century, having been organized in the city of New York in 1821. Manager for thirty-one consecutive years, Hyatt Frost; treasurer, O. J. Ferguson. These two gentlemen are its sole owners, having purchased from their former partners their entire interests, and during the past Winter re-fitted, re-embellished, and reorganized every department connected with it.

There will be twelve imported Percheron Norman horses, weighing upwards of eighteen hundred pounds each, lately purchased in France, and now on the ocean. Also on the same vessel are two golden tableau-cars, the height of which, when elevated for the procession, will be nearly twenty-two feet. The Company will also run their golden chariot and Egyptian tableau-car; also their golden cages and golden baggage-wagons.

Among the most prominent features in the menagerie will be a double-horned rhinoceros, a hippopotamus hog, a river horse from the Amazon, a white Tartary yak, an African addax, an Asiatic nylghau, an aoudad of Barbary, an African blesbok. In addition may be seen lions, tigers, birds, monkeys, etc.; in short, all the varieties of animals found in a first-class menagerie. A United States detective will accompany the show. The brass band will number 24 pieces. Five four-horse teams will be used in the advertising department.

MISCELLANEOUS.

D. S. GIBBONOISE, contortionist, etc., can be engaged by addressing as per card.

THE FLYING OR HOBBY HORSES used at Savin Rock, Ct., last Summer are offered for sale. See James Gallagher's advertisement.

WILSON'S MUSIC HALL, Oshawa, Canada, is open for rental. It is advertised by John Wilson, proprietor, as being furnished with scenery and all the necessary furniture.

J. E. NOBLE, contracting and advance agent, desires an engagement with a circus or hall-show. See card.

HEALY'S HIBERNIAN GEMS are to exhibit in Cedar Falls, Ia., April 3, 4, Waterloo 5, 6, Independence 7, 8.

ACADEMY OF MUSIC, Lock Haven, Pa., is open for rental. H. D. Hackley, agent, advertises that it is furnished with scenery, folding-chairs, etc., everything new, and that it has a seating capacity of 600.

THE RINK BUILDING, Montreal, Canada, is offered for rental by the directors of the Victoria Skating Club of that city. Particulars are published in Arthur H. Plimsoll's card in this issue.

MASTER TOMMY MOTT, end-man, character business and bone-soloist, advertises for an engagement.

THE NEW ARMORY HALL, Springfield, Ill., is being fitted up with a stage and scenery, and will be ready for use almost immediately. It will seat 800 persons.

DR. MARCUS HERRMANN, prestidigitateur, performed in Hoboken, N. J., March 27, Jersey City 28, 29, 30, New York City April 1, to continue 3, 4.

THE PRIVATE RESIDENCE of Manager William Stuart of the Park Theatre, New York, near New London, Ct., was totally destroyed by fire on March 25. Mr. Stuart's loss, which included a valuable library, was quite heavy. The fire was caused by the overheating of a stove pipe near some woodwork. Mr. Stuart announces his intention of rebuilding.

SNAKES of all sizes are advertised for sale by P. Mooney.

S. P. TOWNSEND, agent for Armory Hall, Springfield, Ill., states, in a card in another column, that, since the destruction of the Opera-house by fire, this hall has been fitted with a stage, scenery, etc., and is now open for occupancy. It has a seating capacity of 800.

A LADY PARTNER is wanted for the double trapeze business by Chas. Stevens, who advertises.

AN ENGAGEMENT is wanted by Geo. McGowan, formerly with the Clara Wildman Comedy Company, as assistant agent or programmer. He advertises that he would like to hear from Buffalo Bill or the Berger Family.

PROF. MOREY, magician, has returned to the United States, and publishes his present address in this issue.

J. NEWTON GOTTHOLD, having leased the Opera-house, Pittsburg, Pa., requests stars and combinations wanting dates to address him as per card.

A YOUNG MAN desires a position with a traveling or variety troupe. He states that he is a banjo-performer. See Billy Harris' card.

H. C. DOBSON, manufacturer of Dobson's patent banjo, has removed to No. 466 Sixth avenue.

COL. GOSHEN, Col. Orr or Maj. Bates are requested to communicate with G. Lawrence, who advertises for a giant to travel with a hall-show.

FOUR LILIPUTIANS are wanted by Harry Deakin to play fairy parts. He would like to hear from Maj. Newell, Miss Minnie Warren, Dolly Dutton, Admiral Dot and Gen. Littlefinger. See card.

LIBRARY HALL, Pittsburg, Pa., can be rented until July 1 by applying to advertised address. The hall has a seating capacity of 2,200.

LIVING CURIOSITIES of all kinds are wanted for the tenting season with the sideshow attached to D. Castello's Circus. See B. S. Potter's card, in which he also requests Prof. C. Hunter to communicate with him.

EARLEY & MOUNT, late of the United States Hotel, have taken the National Hotel, Trenton, N. J., and furnished it in first-class style. They publish a card inviting showmen to give them a call.

R. E. CARRAGAN, advance agent, can be engaged by addressing as per advertisement.

J. KENNEDY advertises an importation of snakes, which he offers for sale.

CHAS. H. KEESHIN, advance agent, who is now disengaged, can be addressed as per card.

A GOOD AGENT is wanted for John M. Burke's Tableaux of Erin. Address as per advertisement.

THE OPERA-HOUSE, Cheyenne, W. T., can be rented or secured on sharing terms through the proprietor, James McDaniels. It will seat six hundred, and is furnished with scenery.

AN EXHIBITION of marionettes and Peter Hontz Family, under the proprietorship of John Woodside, was given in Lancaster, Pa., March 28, 29.

HERMANN the magician performed in Kansas City, Mo., March 30, 31, April 1.

SNAKES are offered for sale by D. Burns, who advertises.

MARTIN B. ANDERSON lectured at College Hall, Cincinnati, O., March 31 on "International Law."

KENNEDY, Scottish humorist, is traveling through Canada. Route: London April 4, Woodstock 5, Galt 6, Dunda 7, Hamilton 8, Toronto Music Hall 10, 11, 13, Cobourg 14, Prescott 17, Montreal 19, 20, 21. This is announced as his farewell visit to Canada.

WYMAN commenced a season of magical and gift entertainments at Concert Hall, Philadelphia, on March 27, and met with very fair success during his first week at that establishment. He gives to every purchaser of a ticket a deed for a building lot in Hammonton, N. J. Tickets, 50 cents each. Patrons of the show get lots of fun and lots of land—probably.

THE PHILADELPHIA INDEPENDENT TURNERS will give a gymnastic exhibition at Concordia Hall, Philadelphia, on April 6.

MAGICAL APPARATUS of all kinds, ventriloquial figures, etc., can be obtained at Thos. W. Yost's manufactory, advertised in our business department.

W. R. WATTS advertises to furnish songs, sketches, dramas, etc., to order.

"AGENT" advertises that he has positions open for five young men and two young ladies.

MME. LAVALLE advertises a preparation for the face.

CUTLER, KELLY & CO., theatrical artisans and inventors, state that they are prepared to furnish every detail of stage-fitting, make and produce pantomime tricks, and that they make a specialty of processions and private tableaux. Their factory is advertised in another column.

THE NEW MASONIC HALL, Indianapolis, Ind., was dedicated March 30. It is considerably larger than the old hall, and beautifully finished and decorated. The stage is quite large, and provided with all the modern improvements. The seating capacity is about 800, and the chairs, made of light wood to correspond with the other fittings, are exceedingly tasty and comfortable. It was opened 30 with a grand concert by the Choral Union, under the direction of Prof. Black. The Commodore Foote Troupe exhibited March 31, April 1, and Prof. O. S. Fowler is to lecture 3, 4.

TROY, N. Y., has a curiosity of the Tom Thumb order. His name is Henry Johnson, and he is the son of a Third-street tailor of that city. He is nearly 8 years old, 2ft. 9in. high, weighs 22lb., measures 4in. around the upper arms, and wears shoes less than 4in. long. He stopped growing during an illness, when 2½ years old.

THE COLISEUM, now being erected on the lot at the southeast corner of Broad and Locust streets, Philadelphia, will be opened on or about May 1.

HARTZ, magician, is to show at Titusville April 17, 18, 19.

ZERA, magician, is to perform in Fort Wayne, Ind., 17, 18, 19.

ALF BURNETT and troupe are to perform in Cheyenne, W. T., April 3, 4, Greeley, Col., 5, Denver, Central and Georgetown for one week, thence towards San Francisco, Cal.

A. GILBERT, who murdered William Johnson, a blind magic-lantern showman, was sentenced to be hanged in Fayetteville, Tenn., on May 26.

R. F. FIELD, wax-figure maker, advertises for sale a large number of wax-figures, with lecture, scenery, etc.

MAGIC LANTERNS, slides, etc., can be obtained at W. Y. McAllister's establishment, advertised elsewhere.

ACADEMY OF MUSIC, Elmira, N. Y., is open for rental through E. G. De Graff, lessee and manager, who advertises the house as being well fitted in point of decoration, scenery and appointments for all first-class entertainments. It has a seating capacity of 1,200.

AMATEUR.

THE CINCINNATI DAVENPORT CLUB gave a performance of "Handy Andy" and "Slasher and Crasher" March 31 at Thoms' Hall, that city, the house being crowded.

THE WHEATLEY DRAMATIC ASSOCIATION of Philadelphia presented "Led Astray" at their regular weekly performance March 29. A creditable conception of the various characters was given, especial mention being due to Miss Jennie Porter, who made a very favorable impression by her impersonation of Mathilde. A false alarm of fire caused quite a panic during the progress of the fourth act of "Led Astray;" but the coolness and presence of mind of the performers soon quieted the audience, fortunately without anyone being injured. On the 5th of April "Blanche of Brandywine" will be presented.

FOREIGN SHOW NEWS.

DRAMATIC.

BRADFORD, Eng., has a new theatre, erected over the Star Music Hall, which is described as follows: Between the ceiling of the Music Hall and the floor of the theatre there is such a solid and compact barrier of iron, sawdust and concrete, that it is impossible for the sound of what is going on in one place to penetrate to the other. The entire thickness of the united layers constituting this formidable bed is about 4½ft. Upon this substructure the new theatre has been erected. The extreme height of the building, from the floor of the pit to the ceiling, is 46ft.; the length of the auditorium, from the footlights to the back of the pit, is 66ft; and the extreme width of the house is 76ft. The space between the floor of the pit and the bottom of the boxes is 9ft., and between the bottom of the boxes and the bottom of the gallery is 9ft. 8in. The distance from the footlights to the front of the boxes is 44ft., and there is a space of 34ft. between the front row of side boxes and the opposite front. The entire theatre is estimated to hold 2,880 persons. The pit will be fitted up with backed benches. The auditorium is horseshoe shape, and from every part of the house a good view of the stage is obtained. The chairs for the boxes and stalls will be blue. The ceiling will be of iron, and unusually strong. The stage will be five feet above the floor of the pit. The total width is 68ft., the opening of the proscenium 30ft. by 27ft., the distance of the stage to the "grid" is 51ft. The new building will be called the Prince's Theatre, and it will open Easter Monday, April 17, with Carl Rosa's Opera Company. Mr. and Mrs. Bandmann will also have a four weeks' engagement, and Charles Calvert will produce his great Manchester success, "Sardanapalus." Johnson Towers will be stage-manager.

SEVERAL NOVELTIES, extended notices of which appear upon another page, were produced in London, Eng., and Paris, France, during the week which closed March 18.

MISS MARY HENRADE died in London March 11, aged thirty-four years. She was the third daughter of Thomas Young of Melbourne, Australia, and first came into notice as a member of Mr. Fechter's company at the Lyceum, about 1864. Deceased retired from the stage upon her marriage with S. D. Pitzipios, a Greek merchant of good position.

"A SCRAP OF PAPER," Palgrave Simpson's adaptation of Sardou's "Les Pattes de Mouche," was revived at the Court Theatre, London, March 11, taking the place of "Broken Hearts," withdrawn the previous evening.

MISS BESSIE SUDLOW took a benefit upon the occasion of the last performance of "Dick Whittington" at the Theatre Royal, Dublin, Ireland, March 11. In addition to her part in the pantomime, she appeared as Margery in "The Rough Diamond;" and so well did she please her auditors that she was called before the curtain several times, and when she emerged from the stage-door at the close of the performance a crowd escorted her to her residence. Among the numerous bouquets thrown to her on the stage was one decorated with a handsome American flag.

THE "LAST SIX WEEKS" of "Rip Van Winkle," with Joseph Jefferson as the immortal Rip, was announced by the management of the Princess' Theatre, London.

MUSICAL.

CARLOTTA PATTI, Sivori, Ritter and Mme. Essipoff constituted a concert party who at last advices were meeting with much success at Lemberg.

"LE POMPON" was flatteringly received at the Theatre Dal Verme.

HERR REINTHALER, musical director at Bremen, Germany, has, among 143 competitors, won the prize offered by the municipality of Dartmund for the composition of the best Bismarck Hymn.

OLE BULL played a Swedish air on the violin from the top of Cheop's Pyramid recently. He sent a telegram to the King of Sweden, informing him of the feat, having promised him to do so, as it seems, on the occasion of a recent audience he had from the King.

ALFRED HOLMES, composer of the symphony-cantata "Jeanne d'Arc," performed last season at the Crystal Palace, London, of the opera "Inez de Castro," accepted by Mr. Mapleson for the National Opera-house, and of other works, died a few days ago in Paris.

VARIETY HALLS.

HERR WILLIO, contortionist, gave entertainments in Port of Spain, Trinidad, W. I., March 7, 8, and was to have closed there 13, going thence to San Fernando, La Guayra, Venezuela, and Puerto Cabello.

PROF. PHILLEON was performing in St. Thomas, W. I., at our latest advices.

MISCELLANEOUS.

SENOR MANUEL PALACIO gave balloon ascensions in Cinidad, Bolivia, Venezuela, Feb. 27, and was to have gone to Soledad, Cantaura, Aragua, Zaraza, Clarinas and Barcelona.

AMUSEMENTS.

GLOBE THEATRE,
Nos. 728 and 730 BROADWAY, below EIGHTH STREET.
R. W. BUTLER..........Manager
Public endorsement and approval of the Standard Theatre of New York City. First appearance of the distinguished character and eccentric comedian,
MR. DEN THOMPSON,
as Uncle Josh, in his uproariously funny burletta entitled JOSHUA WHITCOMB. Together with all the favorites, and a troupe especially engaged for the occasion.
The wonderful and marvelously grotesque
PHOITES
in terpsichorean antics and weird contortions.
Billy Barry, Senator Bob Hart from Kings, Charles Benedict, Eugene Blitz, W. H. Brockway, Miss Leonora Bradley, Miss Effie Wild, Miss H. Mollenhauer, Miss Julia Wilson. The ZANFRETTA troupe, in the great Indian pantomime entitled "The Comanches." New acts, new faces, wonderful attractions. Family matinee, Wednesday and Saturday. Every evening, doors open at 7 o'clock. 2-1t*

TIVOLI THEATRE,
Eighth street, between Second and Third avenues.
EVERY NOVELTY OF THE DAY REPRESENTED.
MONDAY, APRIL 3,
ENTIRE CHANGE OF SPECIALTIES.
THE AUSTINS—CARRIE AND CHARLES—
in their artistic Zouave Drill and realistic combat.
The Milton Brothers, America's great gymnasts.
VICTOR JULIAN,
the celebrated English contortionist.
GREACON AND ARLINGTON,
German Sketch Artists.
Tommy Brooks, Hibernian delineator; Prof. Bushnell in his wonderful impalement feats; Albert Martinetti, the agile gymnast; Young America, the talented comique; the original travesty on the Boston Peace Jubilee; the comic pantomime, replete with new music, tricks, scenery and mechanical changes entitled KNICK KNACKS.
Artists can always secure dates by addressing
2-1t* SIG. CONSTANTINE, Stage-manager.

SAN FRANCISCO MINSTRELS.
SAN FRANCISCO MINSTRELS.
SAN FRANCISCO MINSTRELS.
BIRCH, WAMBOLD AND BACKUS.
OPERA-HOUSE, Broadway and Twenty-ninth street.
RISTORI'S MEDEA.
INNOCENTS.
CRIME AND JUSTICE.
CARTER'S DOG.
DELIGHTFUL SOLO AND PART SINGING.
MULLALY'S ORCHESTRA.
Seats secured. Matinee Saturday at 2. 2-1t*

WOOD'S MUSEUM. WOOD'S.
Every evening, and Wednesday and Saturday matinees,
WALTER BENN
and wonderful child actress
JACQUELINE BENN
IN
KATY THE HOT-CORN GIRL.
Matinees Monday, Tuesday, Thursday and Friday,
THE
LANCASHIRE LASS. 2-1t*

OLYMPIC THEATRE,
No. 624 Broadway.
MR. JOHN F. POOLE..........Manager
LAST WEEK OF THE VARIETY SEASON.
First appearance of the genuine Irish Comedians Mr. ED. MURRAY and Miss ALICE ROSS, in their beatiful sketch, called TERENCE'S RETURN.
Reappearance of the great Irish Pipers and Dancers
MESSRS. CONWAY and KERRIGAN.
EMERSON AND CLARKE in two new sketches.
JOHN HART and LITTLE MAC in the new extravagantic sketch called COCO THE MONKEY OF THE PERIOD.
THE CARLOS, ADAH RICHMOND ADA MORGAN,
THE GREAT OLYMPIC COMPANY.
This Theatre will be closed during the week commencing APRIL 10 for rehearsals of the forthcoming Pantomime,
THE ORIGINAL HUMPTY DUMPTY,
which will be produced on EASTER MONDAY, April 17.
MATINEES WEDNESDAY AND SATURDAY. 2-1t

TONY PASTOR'S NEW THEATRE, opposite Metropolitan Hotel.
TONY PASTOR..........Sole Proprietor and Director
Mr. Pastor takes great pleasure in announcing engagements with the following talented artists:
Harry Montague, the very talented Comic Vocalist.
Weslyn and Casey, the greatest of Instrumental Duettists.
The Henri Family, Champion Clog Dancers.
W. Henry Rice, the great Burlesque Prima-donna.
J. W. McAndrews, Ethiopian Character Artist.
Quilter and Goldrich, Eccentric Comedians.
Blake and Edwards, the favorite artists.
Harry Clark, North of Ireland Dialect Comedian.
Billy Gray, the funny Ethiopian Comedian.
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Sam Devere, the King of Darkies, Banjo-soloist and Character Comedian. Bobby Newcomb, Comedian and Song-and-dance Artist. Carrie Duncan, Vocalist. Jennie Satterlee, Character Actress. Sadie Deshon, Comedienne. Katei Edwards, Julia Blake, Burlesque Actresses. 2-1t

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EVERY EVENING AT 8. SATURDAY MATINEE AT 2.
Mr. G. F. Rowe's New Humorous Comedy
BRASS,
with Rose Wood, Rose Lisle, Marie Louise, Mrs. Brutone, L. Morrison, J. C. Padgett, Vining Bowers, C. Norris, W. J. Cogswell, F. Langley, C. Searle, J. W. Brutone, J. P. Cooke, C. Rosener, and Mr. George Fawcett Rowe as Waifton Stray. "See this ring?"
FIFTIETH PERFORMANCE TUESDAY, APRIL 4.
A souvenir-programme for each lady, and first orchestral rendering of Wither's "Brass Waltz." 2-1t

PARK THEATRE. SEASON OF 1876-77.
Lessee and Manager..........Mr. W. STUART
Regular season will begin early in September. Applicants for engagements will please consider silence a negative. Address. CHANDOS FULTON, Director. 2-1t

BOOTH'S THEATRE.
SPECIAL NOTICE.
During the entire of this week the theatre WILL BE CLOSED, in order to perfect the preparations for the reproduction of Shakespeare's HENRY V, which will be offered in all its grandeur
ON MONDAY EVENING, APRIL 10,
with the distinguished player Mr. GEORGE RIGNOLD as King Henry.
THE SALE OF SEATS
will be begun on Wednesday morning, at 8 o'clock, at the box-office. 2-1t

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"PIQUE!" A PLAY OF TO-DAY!
MATINEE WEDNESDAY AT 1.
EVERY NIGHT, 7.45. 2-1t

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CONTINUED SUCCESS OF THE DOUBLE COMPANY.
THE CALIFORNIA MINSTRELS
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THE GREAT SPECIALTY TROUPE,
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PROF. LEATHWOOD, DR. A. B. KENNEDY,
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GREAT CHOIR OF VOCALISTS AND SUPERB ORCHESTRA.
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MONDAY, APRIL 3, engagement of the celebrated tragedienne MISS SOPHIE MILES and the popular actor MR. SAMUEL SHOREY.
Monday and Tuesday, April 3 and 4, the great tragedy of HAMLET.
Wednesday and Thursday, April 5 and 6, MARIE STUART.
Friday, A GRAND TESTIMONIAL BENEFIT TO MISS SOPHIE MILES. A great bill will be presented. 2-1t

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Manager..........MR. A. M. PALMER
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FERREOL.
The scenes, by MR. R. MARSTON, are accurate reproductions of the interior of a noted chateau in the south of France, and are the most beautiful stage-sets ever exhibited in this theatre.
Saturday, April 8, Third Matinee of Ferreol. 2-1t

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Rent moderate. E. G. DE GRAFF,
2-4t Lessee and Manager.

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WILLIAMSBURG, L. I.
Keating and Sands, Long and Williams, Zadie Dunbar, Collins and Turner were the new people for the 27th. The following open on April 3: Baby McDonald, James McDonald, Thomas and Heeney, Miss Winona Bridges, Miss Adele Sidney and Frank Bush. The proprietor, Mr. Carton, will not open the Olympic Theatre, Brooklyn, but will devote his entire attention to his place here. 2-1t

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MONTREAL.—CANADIAN CIRCUIT.
Wanted, a juvenile man. Good salary and a long engagement to a first-class man. [2-1t] E. A. McDOWELL.

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Also Juggling Tools, Ventriloquial Figures, etc.
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WANTS A SITUATION IN AN ORCHESTRA
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A LADY RIDER
AND LADY GYMNAST.
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FULL DRAMATIC COMPANY
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TWO ORPHANS.
ALSO GOOD DUTCH COMEDIAN
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REPAIRS ARE
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Performers (ladies especially) in all branches of the profession wanted at all times. All letters answered at once.
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C. F. JONES, E. R. 1-8t*

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For exhibitions of every kind, the best in the Upper Peninsula. Address, for terms, HENRY R. MATHER,
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JOHN A. ELLSLER JR.
M. W. CANNING.
Direct all correspondence to JOHN A. ELLSLER,
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NOTICE.—Professionals writing for dates and receiving no answers must take NO OFFENSE, but write until they get one, as the only reason for not answering will be NO OPENING.
I have endeavored for the past seven years to answer all applicants, but the increase of business and the constant changes every week render it impossible to address any letters unless wanted. As no letters are reserved, full particulars must be written in every letter, as well as the first.
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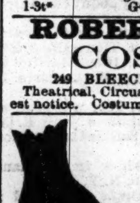

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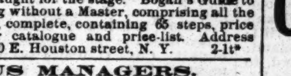
BANJO! 
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